DOCUMENT RESUME

ED 384 362 IR 055 543

AUTHOR	Smith, Jim
TITLE	Developing Public Library Services for Young Adults.
INSTITUTION	Florida Dept. of State, Tallahassee. Div. of Library and Information Services.
PUB DATE	[95]
NOTE	284p.; Developed with the cooperation of the Florida Youth Networks.
PUB TYPE	Reference Materials - Bibliographies (131) -- Reference Materials - Directories/Catalogs (132)
EDRS PRICE	MF01/PC12 Plus Postage.
DESCRIPTORS	Acquired Immune Deficiency Syndrome; Adolescent Literature; Educational Resources; Federal Legislation; *Library Services; *Public Libraries; Reference Services; Sexuality; *Users (Information); Workshops; *Young Adults; Youth Programs
IDENTIFIERS	Florida

ABSTRACT

From November 1992 through May 1993, a series of staff development and training workshops were presented as part of the project, "Developing Library Services for Young Adults." The workshops included: "Redirecting Young Adult Behavior" (Glenna O. Auxier & Bob Perchalski); "The Youth Services Librarian and the Law" (Gary Becker & Julie Law); and "Teen Sexuality and AIDS Awareness" (Marilyn K. Volker). This manual includes information and facts from the workshop presentations, and expands on what was presented. It was proposed as a method of providing information and training for those individuals who were not able to get to the workshops. In addition to the workshop handouts, the manual includes articles that have been published as a result of these workshops, and information about nationally-recognized library programs for young adults that libraries in Florida have organized and implemented. A general overview is provided about working with young adults that will help both library generalists and young adult specialists provide better service to this client group. The contents of the manual are: "Young Adults--Who Are They?"; "The Youth Services Librarian and the Law"; "Teen Sexuality and AIDS Awareness"; "Reference Services for Young Adults"; "Programming for Young Adults"; "Literature of Today's Young Adults"; "Beyond Ephebiphobia: A Tool Chest for Customer Service to Young Adults"; and "Young Adult Services Professional Resources." Two appendices provide ALA intellectual freedom documents and information on grants and other alternative funding sources. (MAS)

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ED 384 362

DEVELOPING PUBLIC LIBRARY SERVICES FOR YOUNG ADULTS

FLORIDA DEPARTMENT OF STATE
Jim Smith
Secretary of State
DIVISION OF LIBRARY AND INFORMATION SERVICES

Funded in part under provision of the Library Services and Construction Act, as amended

IR055543

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DEVELOPING PUBLIC LIBRARY SERVICES FOR YOUNG ADULTS

Developed by the State Library of Florida
with the cooperation of the
Florida Youth Networks

Made possible through a grant from the
Library Services and Construction Act
and administered by the State Library of Florida

Division of Library and Information Services
Florida Department of State
Jim Smith
Secretary of State

This publication is available in alternative formats upon request.

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FORWARD

In 1988, the National Center for Education Statistics (NCES) released a survey report on young adult services and resources in public libraries in the United States. The study found that 25 per cent of all public library users are between the ages of 12 and 18, the ages that most public libraries consider as young adults. The survey also revealed that 89 per cent of these same libraries do not have a professional librarian specifically dedicated to young adult services.

At the time this manual is being put together, we cannot tell you exactly how many young adult librarians there are in Florida, but we know that Florida public libraries do not fare any better than the national norm of only 11 per cent having a young adult librarian. Concurrent with the development of this manual, the State Library of Florida is evaluating the status of the statewide youth services program. At the end of the evaluation project, we will have a better idea of just how this special client group is served.

Even before the current youth services evaluation project was undertaken, there was concern at local libraries and at the State Library regarding the level of service being provided to young adults. This concern about service to young adults was heard during open meetings with the members of the Florida library community held during the early part of 1990. These meetings focused on the then current status of public library youth services in Florida, and the direction that the Florida library community wanted the State Library to take over the next five years. One of the key items that came out of these meetings was that there was a need to train staff to work with young adult patrons.

Out of the concern raised during the meetings, two consecutive projects, Developing Public Library Services for Young Adults, Years One and Two, both funded with Library Services and Construction Act grant monies, were developed.

During the first project year, the State Library of Florida, in cooperation with the eight established youth networks, presented a series of staff development and training workshops. These eight workshops, held at various locations throughout the state from November 1992 through May 1993, included the following topics and speakers:

TOPIC	SPEAKER(S)
Redirecting Young Adult Behavior	Glenna O. Auxier and Bob Perchalski, Ph.D. Keys to Peaceful Parenting
The Youth Services Librarian and the Law	Gary Becker, Copyright Expert, and Julie Law, Attorney
Teen Sexuality and AIDS Awareness	Dr. Marilyn K. Volker, Member American Board of Sexology

Teen Advisory Boards and Teen Activities	Susan Madden Young Adult Coordinator King County Library System
Reference Service for Young Adults, and Alternatives to Structured Programming for Young Adults	Patrick Jones, Librarian Ft. Wayne (IN) and Author of *Connecting Young Adults and Libraries* (Neal-Schuman, 1993)
Literature of Today's Young Adults	Alan Nichter, Branch Librarian Lutz Branch Library (Tampa, FL)

This manual is the second project that came about from those 1990 meetings. While this manual does include information and facts from the workshop presentations, it expands on what was presented during the 1992/1993 workshops. The manual was proposed as a method of providing information and training for those individuals who were not able to get to the workshops.

As a way to expand on the workshops, we have included more than the workshop handouts in this manual. The manual includes articles that have been published as a result of these workshops. It includes information about nationally-recognized library programs for young adults that libraries in Florida have organized and implemented. It provides general information about working with young adults that will help both library generalists and young adult specialists provide better service to this unique client group. While loosely organized around the topics of the original workshops, it provides and updates those continuing education opportunities.

We hope that, as you read this manual, you will select the programs, practices, and ideas that fit your library. We encourage you to reach out to the teens in your library service area.

ACKNOWLEDGEMENTS

Without the assistance and cooperation of many people, this project, *Developing Public Library Service for Young Adults*, would not have been possible. Special thanks go to the following people and organizations:

The Young Adult Planning Committee, made up of representatives of the eight youth networks from throughout Florida, and all the members of the youth networks. Without your assistance the eight workshops would not have been as successful as they were. These same people also contributed to the creation of this manual. Without this assistance, this manual may never have been completed.

All the workshop presenters listed in the Forward. The workshops you presented have allowed library staff to begin serving young adults. Thank you for all the information, insight, handouts, and permission to reproduce and adapt your workshop materials in this manual for the benefit of all those who were unable to attend.

The American Library Association and ALA Past President Hardy Franklin. Hardy Franklin's emphasis on customer service, and especially service to young adults, has given service to young adults new stature in our profession. We especially want to thank ALA for permission to reproduce in its entirety *Beyond Ephebiphobia: A Tool Chest for Customer Service to Young Adults*, the handout from the 1994 ALA President's Program. Thanks and appreciation is also extended to ALA for permission to reproduce sections from *Excellence in Library Services to Young Adults: The Nation's Top Programs*. We are pleased that five programs from Florida (four from public libraries) have been recognized in this national publication.

Phi Delta Kappa, publishers of *Phi Delta Kappan*, for permission to reproduce "Beyond Ephebiphobia: Problem Adults or Problem Youths," which appears in the ALA publication mentioned above.

Patrick Jones. Special thanks for granting us permission to reproduce and adapt portions of your book, *Connecting Young Adults and Libraries* (Neal-Schuman, 1992).

Susan Madden, and the young adult staff at the King County Public Library. Thank you for allowing us to reproduce your homework handouts.

Mary K. Chelton, Patrick Jones, Patsy Perrit, and Doug Fleming. The training manual you put together for the Serving the Underserved seminar provided a basis for much of what is included here.

Voice of Youth Advocates, for permission to reprint Mary Alice Deveny's article which she wrote after attending our Teen Sexuality and AIDS Awareness workshop.

The Young Adult Library Services Association and Deputy Executive Director Linda Waddle. The YALSA office and staff helped locate people and materials that have in large part contributed to the success of this entire project.

To the many other unnamed people who contributed time, effort, energy, and knowledge to this project. A special thanks to all of you.

The most important thanks of all go to all the public library staff who have made the commitment to use the information and materials provided at the workshops and through this manual to improve service to young adults. Without your enthusiasm and dedication, we would not be able to focus on an area of library service that has been, for too long, all but forgotten.

DEVELOPING
PUBLIC LIBRARY SERVICES
FOR
YOUNG ADULTS

YOUNG ADULTS
WHO ARE THEY?

For years, there have been much discussion and confusion about who is included in the population we call *Young Adults*. The Young Adult Library Services Association (YALSA), a division of the American Library Association (ALA), defines young adults as "persons between the ages of twelve and eighteen. Other terms that define this age group include adolescents, kids, teenagers, teens, youth, and young people."[1]

The confusion is furthered with the definition of child as put forth by the Association for Library Service to Children (ALSC), another division of ALA. ALSC defines a child as anyone up to and including age 14. Thus, there is some overlap in the definition even within one national organization.

Another definition accepted in many circles is that young adults are persons who do not see themselves as children, yet are not, in the eyes of society, adults.

Much of the reason for this confusion is that there is not one clear point at which a child becomes a young adult. Puberty marks the entrance of a child into adolescence; how society views the individual determines that person's entry into adulthood.

As teens complete the passage from childhood to adulthood, they strive to achieve the following:

emotional, social, and intellectual maturity;
relative independence;
responsible sexual behavior;
an occupation;
self-identity; and
an ethical system or philosophy of life.[2]

As teens move thorough adolescence toward adulthood, they test themselves and all those around them. During the process of individuation, teens exhibit certain general behaviors:

Teens spend more time with friends than with family.
Teens avoid household chores.
Teens rebel against family values; i.e., school, church, hard work, responsibilities, etc.
Teens choose music, modes of dress, friends, etc. that go against parents' desires.

Individuation becomes rebellion when adults (parents, teachers, librarians, and other significant adults in the lives of the teen):

Don't understand and support of the process of individuation.
Take the process personally, i.e., "How could you do this to me?"

Take on guilt, i.e., "I should have been a better parent."
Get scared about the mistakes the teenager may make.
Try to stunt their growth by controlling, punishing, overprotecting, or neglecting them.
Think that what the teenagers are doing is what they will become and who they will be forever.
Don't respect their right to be different.

For adolescents, individuation is one of the primary tasks leading to independence.[3]

The teen years are a time of rapid physical growth. This is the second fastest growth spurt that humans experience, the first being the first two years of life. Unfortunately, not all teens experience this growth spurt at the same age, or at the same rate. Nor does each individual make the transition from child to adult at the same rate in terms of mental, physical, and social development. Thus you may have a teen that looks like an adult in physical appearance, yet still behaves childishly at times. "Physical appearance in adolescence is highly deceptive and should not be used as a barometer of social and cognitive maturity in the absence of other factors. Looking like an adult does not mean that the person is one. Often, some of the most literate adolescents, namely science fiction readers, seem to be the least physically developed for their age."[4]

For libraries to be able to serve young adults, they must know something about this client group. According to the U. S. Census data, there was a 9 per cent growth in the 10 to 14 group. Simultaneously, there was a decrease of 5.7 per cent in young adults aged 15 to 17. The following chart shows the population growth and estimated growth in Florida from 1980 through the year 2000.[5]

Age Group	1980 Census	1990 Census	1994 Estimate	2000 Projection
10 - 14	685,016	746,343	836,500	970,200
15 - 17	482,872	455,160	451,000	525,400
Total 10 - 17	1,167,888	1,201,503	1,287,500	1,495,600

By the year 2000, there will be a total of 1,495,600 people aged 10 through 17 in Florida. This is an increase of 28 per cent or 327,712 people. Libraries need to be ready to serve this special group.

Whether we like it or not, young adults do use public libraries, now even more then ever. According to the 1988 NCES study, young adults come: to borrow books or printed materials (77%), for assistance with school assignments (65%), for a place to study (60%), for help with independent needs (40%), and for college and career information (40%).

Since young adults do use the library, we need to eliminate barriers to serving them. First and foremost, we need to address and refute the stereotypes that library staff has about young adults, and at the same time we need to address and refute the stereotypes that young adults have about library staff.

The following exercise can be done with groups of library staff or young adults, or can be done with both groups together.

EXERCISE 1

Purpose

To make librarians aware of the stereotypes held by young adults about them
To make young adults aware of the stereotypes held by librarians about them

Materials Needed

Flip chart paper -- one for each group
Multicolored markers
Four 3" x 5" cards with directions on them:

- Draw a picture of what a YA thinks a librarian looks and acts like
- Draw a picture of what library staff think YAs look and act like
- Draw a picture of what the *perfect* young adult looks and acts like
- Draw a picture of what the *perfect* librarian looks and acts like

Directions

1. Divide the large group into four equal small groups

2. Give each group one of the 3" x 5" cards that have the directions on them. Do not let the groups know what the others are working on. (If people are resistant to drawing, they may list characteristics.)

3. Allow approximately eight to ten minutes for this activity.

4. Have each group stand up and tell about their drawing and the stereotypes and myths portrayed in the pictures.

5. As the groups report, the leader lists on chartpaper the stereotypes of YAs held by librarians and the stereotypes of librarians held by YAs. After sharing all the pictures, the group as a whole compares the two lists and sees the contrasting similarities.

The following lists prepared by Patrick Jones show the contradictions that the above exercise will bring to the forefront.[6]

STEREOTYPES OF YAs HELD BY LIBRARIANS	STEREOTYPES OF LIBRARIANS HELD BY YAs
Loud and obnoxious	Shhh! Obsessed with quiet
Full of energy and enthusiasm	Dull and staid
Rushed	Slow people/slow computers/slow systems
Disorganized and chaotic	Anal-retentive detail freaks
Emotional	Cold and uncaring about anything but order
Flip and disrespectful	Solemn
Unpredictable	Rigid
Physical/sexual	Intellectual/neutered
Concerned with "hip" or cool	Out of touch with the times
FUN!	BORING!
Tuned into audiovisual media	Bookworms
Travel in packs	Can't deal with more than one person at a time
Destructive	Overprotective of their precious books
Dangerous	Weaklings
Weird looking	Women with buns; men with silly ties
Smart alecks	Serious
Pressured	Laid back
Not interested in libraries	Not interested in teenagers

Once we start the dialogue and recognize these barriers, we can start serving young adults without them perceiving them as a threat.

The following exercises were demonstrated during the Redirecting Young Adult Behavior workshop presented by Glenna Auxier and Bob Perchalski. The workshop included many interactive and participatory exercises. The following activities can be used with staff, parents, teachers, and teens to help break down the communication barriers between library staff and young adults.

EXERCISE 2
WHO AM I?
WHO DO YOU THINK I AM?

Purpose

To show how people are affected by labels.

Materials Needed

"Hats" -- bands with labels such: I am a teenager who likes and needs lots of attention; I just shaved my head; I'm loud; I'm a slow learner. Have one for each participant.

Directions

1. Distribute hats to each participant. Do not let the individual wearing the had see what their label is.

2. Instruct all participants to interact with at least three other people without knowing the label on their own hat.

3. Debrief after the interaction. Participants share experiences of how it feels to live up -- or live down -- to other people's labels and expectations of you.

EXERCISE 3
HOOP DE DO!
WORKING IN CIRCLES

Purpose

To demonstrate teamwork, consensus building, and problem solving.

Materials Needed

2 hula hoops of different sizes, approximately 30" to 36" (large enough to slip over a person)
a stopwatch or a watch with a second hand

Directions

1. Participants stand in a circle holding hands.

2. Two hula hoops of different sizes are held so that they can be passed from person to person without letting go of hands. At one point in the exercise, the hoops have to pass through each other. To begin, both hoops are being held by one person, one on each arm. At the direction of the leader, the hoops are passed in opposite directions. The leader times the activity. When both hoops return to the starting point, this portion of the exercise is over. The leader makes note of how much time it took to complete.

3. After the hoops have been passed completely around the circle, the leader asks participants to share ideas and methods that worked the best. No judgements are to be made during this brainstorming session.

4. The group leader directs the group to work together to find the best solution (problem solving) to the problem without hurting the feelings of any of the players. It is extremely important to make certain that all participants take part during this problem-solving session. It is important that you take all participant viewpoints into consideration while trying to find a solution. If you solve your problem yet don't take all participants' views into account, you will not find an adequate solution to your problem (consensus building).

5. After this consensus building activity, have the group pass the hoops around the circle again, this time using the techniques agreed upon by the group. See if the group finds greater success by using the shared solution.

EXERCISE 4
MUSICAL CHAIRS
YA STYLE

Purpose

To demonstrate the power of communication and teamwork, and the shifting nature of leadership

Materials Needed

2 rows of chairs, facing each other just knee-space apart -- one chair for each participant

Directions

1. Participants sit in two rows facing each other. The rows of chairs are just knee-space apart. The leader tells participants that when they hear the word "shift," they must "Stand together. Move together. Sit together." Everyone is to move one seat to the right. The persons on each end who lose their seats are to go around the chairs to the other end and sit in the now vacant seats on the far left of the rows.

2. People in Row A tell the person across from them in Row B a problem; Row B offers a solution that Row A will not accept ("Yes, but . . . "), and so on back and forth. The leader allows this activity continue for approximately one minute.

3. At the end of the problem-solution exchange, the leader says "Switch," and Row B tells Row A their problem. The leader lets this activity continue for approximately one minute.

4. The leader then says "Shift." The first few times the participants shift, there will be chaos. People individually may know the goal, to move one seat to the right, but they have not agreed to the process of "Stand together. Move together. Sit together." Once the group realizes that the *process* is as important as the *product*, the group can probably start working on how to make the process work.

5. Allow several minutes of discussion. Let the group come to the decision that the role of leader must shift at various times in the process. See if the group can make the process work and arrive at the goal with less difficulty.

ENDNOTES

1. *Directions for Library Service to Young Adults*. Second Edition. Young Adult Library Services Association, ALA, 1993. Page 3.

2. Ibid.

3. The section on individuation is based on a handout provided by Glenna Auxier and Bob Perchalski at the Redirecting Young Adult Behavior workshop.

4. Chelton, Mary K. and James M. Rosinia. *Bare Bones: Young Adult Service Tips for Public Library Generalists*. Public Library Association/Young Adult Services Association/American Library Association, 1993. Page 7.

5. *Florida Consensus Estimating Conference Book 3: State of Florida Population and Demographic Forecast*. Volume 10, Spring, 1994. Table 5.

6. Jones, Patrick. *Connecting Young Adults and Libraries: A How-To-Do-It Manual*. Neal-Schuman, 1992. Page 12-13.

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THE YOUTH SERVICES LIBRARIAN AND THE LAW

The second of the eight workshops presented during the Developing Public Library Services for Young Adults series dealt with various legal problems and situations that may arise when working with young adults.

While planning the workshops, the two most pressing legal issues for youth serving librarians were related to copyright and issues of confidentially. In addition to the material in this section, please refer to the American Library Association Intellectual Freedom Documents found elsewhere in this manual.

COPYRIGHT CONSIDERATIONS FOR YOUTH LIBRARIANS

by

Gary H. Becker

What is the purpose of the copyright law?

Copyright is a property right granted to authors, the purpose of which is to advance the public welfare by promoting artistic and scientific progress. (Stimulating and protecting creativity)

When did the current law go into effect?

January, 1978, although it was passed on October 19, 1976.

Where may I find the complete text of the law?

A complete copy of the law may be obtained from the Superintendent of Documents Office or the Copyright Office of the Library of Congress, both in Washington, D.C.. Technically, it is referred to as Public Law 94-553 or the Copyright Act of 1976.

How long is a work protected under copyright?

Works that were copyrighted prior to 1978 were protected for 28 years and could be renewed for 47 years. Works copyrighted in and after 1978 are protected for the life of the author plus 50 years. (If joint authors, life + 50 years of surviving author) Once the rights to a work expire, they enter the public domain. This means that anyone may use, reproduce or perform those materials without infringing the copyright law.

What type of works are eligible for copyright protection?

The general definition of a copyrighted work, as defined in the law, is "any tangible medium of expression, now known or later developed, which can be perceived, reproduced, or otherwise communicated, either with the aid of a machine or device."

Copyright protection is granted for "original works of authorship" when they become fixed in a tangible form of expression, such as the written word, a picture, an audiovisual program, etc. The fixing in a tangible form doesn't have to be directly perceptible, as long as it may be communicated with the aid of a machine or device, i.e., a videocassette recorder, slide projector, etc.

There are currently eight categories of works that are eligible for copyright protection. They are:

1. literary works
2. musical works, including any accompanying words
3. dramatic works, including any accompanying music
4. pantomimes and choreographic works
5. pictorial, graphic and sculptural works
6. motion pictures and other audiovisual works
7. sound recordings
8. architectural works, including drawings, blueprints and the final structure

What rights are actually granted an author when their work is given copyright protection?

1. The sole right to have their work reproduced
2. The sole right to have a derivative work prepared which is based upon their copyrighted work
3. The sole right to have their works distributed by public sale, transfer of ownership or by rental lease or lending
4. The sole right to have their works performed publicly
5. The sole right to have their works displayed publicly

What are the penalties for violating (infringing) an author's copyright?

The penalty ranges from $ 500.00 to $ 20,000 per infringement. If it is proven that the law was broken by willful intent, this statutory penalty may be raised to $ 100,000.

If one is found guilty of willfully infringing the law for private or commercial gain, the fines then range from $ 500.00 to $ 250,000 per infringement and/or 1-5 years imprisonment.

If an employee of a library can prove that they believed they were using copyrighted material in a fair manner, are they still liable for copyright infringement penalties?

Under a provision of the law, the Court must waive statutory penalties of a employee of a non-profit educational institution or library where the infringer can prove they believed they

were operating under Fair Use interpretation. However, this does not eliminate the possibility of a civil law suit.

What exactly is "Fair Use?"

Fair use is a concept that has been incorporated in the current and prior copyright laws of the United States. In its most simplistic form, it is a recognition that under certain circumstances, the use of an author's copyright work, without the author's permission, would not necessarily result in a copyright violation. There are exemptions in the law that give certain groups, such as educators and librarians, rights to use copyrighted materials without infringing on the law. These are referred to as fair use exemptions. In addition to these specific exemptions, there is a general category of fair use. Congress provided a set of guidelines to be utilized by the courts in judging whether a particular use of copyrighted material was to be considered a violation of the law. The guidelines take into consideration the following:

1. The purpose and character of the use, including whether the use is of a commercial nature or is for nonprofit educational purposes.

2. The nature of the copyrighted work.

3. The amount and substantiality (extent) of the portion used in relationship to the copyrighted work as a whole.

4. The effect of the use upon the potential market for or value of the copyrighted work.

(This is judged not only if the material is in the same medium, but also if it is in another medium. Example: A book is narrated onto audiotape. The fact that the company currently produces the work only in print form doesn't prevent a suit based upon the effect on future sales if the material was to later be made available on tape. The courts consider future use in another medium affecting the author's protection of the creation of a derivative work.)
The courts also view this section not just in terms of the specific case, but "what if" fair use is granted in this instance, what would happen if others performed the same act.

In general, librarians should be cautious in applying the general fair use guidelines in their operations, since a judgment is being made which actually is resulting in an interpretation of the law. Even those well versed in the law are somewhat reluctant to apply the general fair use criteria.

What are some of the exemptions to the law that specifically apply to libraries?

Library Photocopying

(Copies & Phonorecords)

1. Reproduction of unpublished works for the purpose of preservation and security

2. Reproduction of published works for the purpose of replacement of damaged, deteriorating, lost or stolen copies if replacements cannot be obtained at a fair price

3. Reproduction for a patron of 1 single copy of one article or small part of a work to become the property of the patron for the purpose of study or research. Copyright warning notice must be displayed at the desk where orders for copies are accepted or placed in view near a walk-up copy station

4. Reproduction of an entire work, at the request of a patron, if it cannot be obtained at a fair price

    a. Copy becomes the property of the patron

    b. Copyright warning notice must be displayed at the desk where orders for copies are accepted or placed in view near a walk-up copy station

Libraries are not liable for wrongful copying done on public machines if they have placed copyright warning notices on machines.

NOTE: All of the preceding are for isolated and unrelated reproduction on different occasions. Systematic, single reproduction is prohibited. Libraries and library employees are given notice in Section 108 (g)(1) that the rights of reproduction do not extend to "multiple copying of the same material on one occasion or over a period of time, and intended for aggregate use by one or more individuals or for the separate use by individual members of a group. The library has the right to refuse to reproduce materials under the belief that the request is related to a concerted or planned effort to reproduce or produce in the aggregate. **Following are examples of systematic reproduction which are <u>not</u> considered to be Fair Use or permissible.**

Examples:

1. An instructor assigns a research paper and requires all students to use the same resources and to copy the same material.

2. A library with a specialized collection of journals notifies other libraries that it will make copies of articles for them. As a result, the requesting libraries discontinue or refrain from purchasing these journals.

3. A research center subscribes to one or more copies of periodicals and makes copies available of articles to all staff who request them. By making the articles available in this manner, it is in lieu of multiple subscriptions.

4. One branch of a library system subscribes to a journal and makes copies for users at other branches, in lieu of the other branches having their own subscriptions.

5. Central source libraries, whose principal purpose is to provide copies to others, supply systematically. Therefore, they are not qualified for the library photocopying exemption.

Library Photocopying for Interlibrary Loan

The National Commission on New Technological Uses of Copyrighted Works, a commission charged by Congress and representing principal library, author and publisher organizations, agreed to the following detailed guidelines which were accepted into the Conference Report of the 94th Congress.

1. Within any calendar year, a requesting library may not request more than five copies of any article or articles published in a given periodical during the five years prior to the date of requesting reproduction. This guideline applies even if the copies were of different articles from separate issues of the periodical. This limit does not apply to articles published prior to this five year period, but also leaves open the question as to whether this would indicate an "open door" for requests.

   Clarification: A library is limited to a total of five copies from a periodical for the prior five year period. Therefore, if a request was placed, in 1986, for a copy of five separate articles from a single edition of a periodical, no further requests could be made for copies from the same or any other edition of that same named periodical that had been published during the five year period preceding the request.

2. Within any calendar year, a requesting library is limited to requesting no more than five copies of materials, other than an article, in any given work. This limitation applies to reproduction of and from materials that are not periodicals and also to materials from periodicals not considered articles, such as prose, poetry, fiction. This limit is for the entire period that the material is covered by copyright, not just the preceding five years.

3. If the library requesting an inter library loan already subscribes to the same periodical or has ordered the periodical or owns a copy of the source from which they are requesting the copy, they are not restricted by the two preceding guidelines. Instead, this type of copy request is treated as though the requesting entity was copying from its own collection under the regular Library Photocopying Guidelines. CONTU, in making this recommendation, recognized that there might be instances where even though an institution owned the material, it might not have been readily available for duplication.

4. No request for a copy or phonorecord of any material to which these guidelines apply may be fulfilled by the supplying entity unless such request is accompanied by a representation by the requesting entity that the request was made in conformity with these guidelines.

5. The requesting library shall maintain records of all requests made by it for copies or phonorecords of any materials to which these guidelines apply and shall maintain records of the fulfillment of such requests. These records shall be retained until the end of the third complete calendar year after the end of the calendar year in which the respective request shall have been made.

May libraries use fax machines to send materials between libraries?

A facsimile or FAX machine is a copy machine and is subject to the same copyright considerations as any other copier. The same rules of library photocopying and inter library loan apply. The necessity of making a photocopy of the material in order to utilize the fax machine is not a violation as long as the photocopy is destroyed after transmission. The fax copy, as received on the transmission end, now constitutes the only legal copy. As with all photocopying for inter library loan, the copy should bear the copyright warning notice. It is recommended that the same copyright warning notice posted near copy machines be posted near the fax machine.

Under what conditions may copyrighted materials, such as videotapes, be performed in a library?

In the most technical sense, libraries are subject to the performance restrictions of the copyright law. There are no specific exemptions in the performance area as there are for photocopying. Libraries, by their nature, constitute a site where the public gathers and as a result, any performance would be considered a public performance. Single viewing would, in the aggregate, be multiple viewing of any copyrighted program. However, by past practice, it has come to be accepted when a patron listens to a record, views a film or filmstrip in a carrel or booth, searches microfiche, etc. In terms of the video format, however, this medium is in question as to whether they can be drawn into the past precedent set by the other performances that have been tacitly accepted over the years. A court decision in the commercial sector, the Redd Horne case, brings its use in libraries into question, especially related to the use of videocassettes designed for home use.

In the case of educational libraries, the classroom performance exemption would apply if the activity taking place is directly related to instruction. Such an example would be the teaching of media skills using a videotape or film. It would also appear that students required to view a film or video as part of a classroom activity directly related to their instruction, not simply to stimulate interest, would be able to do so in the library. However, if the library simply makes materials available for casual browsing and viewing, they would not be operating

under the classroom, instructional exemption and would be in violation of the performance right of the author/producer.

Libraries may acquire the rights for performance at the time of purchase of the material or may negotiate a license or request permission after owning the material. In the case of educational institutions, the majority of software vendors sell the material with the knowledge and permission that it will be used in the library or media center when it is purchased by that center or library. As a general guideline, all libraries, for self-protection, should verify their performance rights at the time of purchase. In regard to the use of videos in a library, public performance rights may be obtained for a number of publishers through the Motion Picture Licensing Corporation, 2777 Summer Street, Stamford, CT, 06905.

There is no problem in loaning materials to patrons for their use.

Does this mean a patron can't play a record or view a filmstrip or a film?

With the revision of the copyright law, authors were given the right of public performance. As indicated in the preceding response, the use by one individual constitutes a public performance, in the aggregate. The showing or playing of these materials in a library also constitute a public performance. However, many of the traditional audiovisual companies that sell to libraries quite often provide public performance rights. Check with your vendors, prior to purchase, to determine if there are any limitations on the use of these materials within your library. There are some interpretations that view these uses within the boundary of fair use, especially as based upon past practice. However, keep in mind that there are no specific public performance exemptions for libraries provided in the law. These applications would have to be considered within the realm of whether or not they met the criteria for fair use.

May libraries tape programs off-air and make available for viewing in the library?

A special exemption in the law, for libraries, permits the taping off-air of news broadcasts and retaining those tapes for use by patrons.

If a library purchases videotapes that are labeled "home use only," may these be used in our public room for viewing by various community groups?

The showing of these videos would constitute a public performance which would not be permissible unless the library had obtained public performance rights. In addition, the "home use only" label further restricts the use. However, there is no problem in loaning such videos.

We are holding a youth reading program during the summer. In order to motivate the children, we hold a book talk and then we show portions of tapes that are the video versions of the books. Is this legal?

Once again, this constitutes a public performance which would require performance rights. Try to negotiate such rights at the time you are acquiring materials for your collection.

In terms of computer software, are libraries permitted to make copies for circulation and to archive the original?

Libraries have no special privileges or exemptions in this regard. However, under the terms of an amendment to the copyright law in 1980, the owner of a program may make a single, archival copy and utilize either the original or the copy made as a working copy. Therefore, if a library purchases a computer program (not license), the library would be entitled to make an archival copy and could circulate the working copy. However, archival copying is a one time only privilege. If the copy in circulation is damaged, the archival copy may now be loaned, but you cannot generate more working copies from the archival. The archival copy is not a backup master from which one may indefinitely produce more replacement copies. Libraries acquiring software should consider site licenses that might include such privileges as making multiple copies, making replacement copies or any other right you may desire to negotiate with the software producer.

Are libraries free to circulate computer software?

A recent amendment to the copyright act provides restrictions on the sale or rental of computer software. However, public libraries and educational institutions were exempted from the restrictions of this new legislation. Therefore, it is permissible to loan software. However, libraries should notify patrons of the illegality of reproducing such materials.

Should any warning labels or signs be placed at public access computer work stations in public libraries?

It would be highly recommended. As with the use of walk-up photocopiers and other reproduction equipment, libraries and their staff can diminish their liability by posting the appropriately worded warning notices at those locations of self-service equipment, including computers. Patrons may not only be illegally reproducing materials borrowed from the library, but also materials they have brought to the library.

If a patron uses a CD-ROM reference, such as an encyclopedia, and downloads the information needed to their own disk, may they reformat the information?

In general, the answer is yes. This closely parallels traditional research methods where a patron manually copied material from a source or photocopied the information, then later rewrote the material to fit within their overall report or paper. The only restrictions would occur if there were limitations placed on the use of the CD-ROM resource material by agreement with the vendor, in the form of a purchasing contract or license.

We have ordered several periodical subscriptions on CD-ROM. They are often used by students for class assignments. May the students make copies of the pages or articles they require?

Unless there is a specific restriction associated with the periodicals you have purchased in this form, the copies would be perfectly legal, following the photocopying guidelines.

The use of CD-ROM materials has become so popular, that we would like to network several stations so that these materials could be shared. Since the network technology is being sold for this purpose, I assume it is legal.

This situation parallels computer networking. It may be technically feasible, but would require a network license for each piece of CD-ROM software shared on the network.

If patrons frequently request the same topics for an on-line search, may a library save copies of their search for use with other patrons?

The actual search strategy could be saved for reentry at another time. However, saving the actual output of a search so that it could be provided to others, would, in most instances, be a violation of both copyright and license agreements. The on-line contracts most often restrict such activity. An on-line information company obtains a portion of its revenue from searches conducted on their system. Copying prior searches would diminish that income. It is important to carefully read all contracts to determine both privileges and limitations related to on-line search activities.

May a children's librarian adapt a story into a "reader's theater" script?

Copyright doesn't protect ideas, but it does protect the format in which an idea is expressed. If, in writing the reader's theater script, one is taking an idea from a work and using it to create another work, that is not considered a copyright violation. However, if one is making an adaptation of another person's work, and is utilizing a significant portion of the copyrighted work in their creation, this would be considered creating a derivative work based upon the author's original work, a right solely reserved for the author. It has a similarity to one who rewrites a novel for television. The television script writer must obtain copyright permission from the author of the original novel for making the adaptation for television.

What seems to provide some confusion is that there does not appear to be any case law in which a children's librarian has been sued for violating copyright for such activity. This tends to lead one to believe that if this area is not being enforced, it is legal. In reality, it would be more accurate to view this situation as one in which the odds appear to be good that one would not be prosecuted, rather than it being actually legal. If extensive use of copyrighted materials are being used in adaptations, writing for permission would still be the suggested strategy.

Is there any problem with reading stories onto cassette tapes so that they could be used by children at listening centers or loaned? The stories would be taken from books owned by the library.

Sadly enough, the only problem is that it is a violation of the copyright law. One of the rights granted an author is the sole right to create a derivative work based upon their original work. In this instance, the audiotape would be such a work. However, don't hesitate to write the copyright holders of the materials desired to be used, since they may grant permission for taping if you are specific as to the reasons for wanting to change format.

May a children's librarian produce slides from illustrations and make a tape to go with the slides?

From a purely technical/legal point of view, the making of one or two slides from copyrighted illustrations in a book would generally fall under fair use. Significant copying of pictures, more than 10% of the total, along with creating a narration for those pictures, could be viewed as creating a derivative work, a right reserved for the author. Again, the recommended procedure would be to obtain permission from the author to carry on such an activity. In most instances, the responses will be positive. There is great sensitivity to the need to stimulate and encourage reading among children.

May a librarian photocopy or trace drawings or pictures, utilizing an opaque projector, for the purpose of creating a bulletin board or display?

A photocopy or tracing of one or two drawings from a single source and enlarging those drawings for a display would generally be considered fair use, except under the circumstances where the individual pictures themselves are copyrighted, rather than simply being part of a copyrighted work. As an example, it would not be legal to trace Snoopy or to photocopy enlarge a picture of Snoopy for a bulletin board display. Snoopy is a copyrighted cartoon character and such characters are prohibited from being copied. In some instances, as with Mickey Mouse, the character is also trademarked, thereby providing the opportunity for multiple violations.

However, there are some materials that are in the public domain. Pictures and drawings from sources whose copyright has expired may be used without any concern for infringement. Copyrighted maps may be traced and enlarged, as long as one is tracing that portion in the public domain, such as geographical names, boundaries, roads and road names, etc. Those items that would contribute to making a map eligible for copyright protection, such as specific key symbols, would not be permissible to reproduce.

As a librarian, how can I be creative, yet be sure I'm not violating the law?

Keep in mind that since the copyright holder is given a series of rights, they also have the ability to give those rights away. If in doubt about using any material, don't hesitate to write

for permission, rather than giving up on the project. In addition, try acquiring rights for materials at the time of purchase or simply clarify the copyright position of the various publishers/producers with whom you deal regularly. You may be surprised at how much you can legally do without infringing on an author's rights.

COPYRIGHT LAW[1]

by Doug Jones
Wakulla County Public Library

With a scholarship from PLAN, I was able to attend a SOLINET workshop on September 24,1993 covering "Copyright Law in the Age of Technology" presented by Laura N. Gassaway, Director and Professor of Law, University of North Carolina. This one day workshop covered the philosophy and history of copyright, as well as its interpretations to changing library and educational practices.

Upon the advent of the printing press, printers, not authors, owned copyrights. It was in the seventeenth century when Queen Anne a/k/a "Queen of Copyright" enacted the first laws granting the "right to copy" to the author of the created work and formed the foundation of the copyright laws of today.

In America, copyright law is governed by the 1909 Copyright Act and the 1976 Copyright Act (effective 7/1/78). The 1909 Act granted authors the exclusive right to copy their own works for a 28 year period with the option to renew for an additional 28 years at which time the work would fall into public domain. The 1976 Act broadened this right to the life of the personal author, plus 50 years. For corporate authors, copyright is for 75 years after the date of first publication. For visual art created after 1990 the copyright is for the life of the artist.

The rights of the copyright owner include reproduction, distribution, adaptation, performance, and display. For visual art, rights also include attribution and integrity. Performance rights are for public performances (considered anything outside of family and friends) and display rights could cover any book display including those in libraries.

Materials on which the copyright has expired are said to have fallen into public domain. This also includes materials in which authors never claim copyright, i.e., "dedicated to the public" and materials produced by the Federal Government. A rule of thumb is that anything copyrighted before 1922 (1978-56 years) is probably in public domain.

Just as the Copyright Law grants rights to authors, Section 107 of the law, "Fair Use", takes away from those exclusive rights. There are four factors considered by the courts in determining fair use and generally to qualify as fair use it must pass at least 3 of these tests. The Fair Use Factors are:

1. Purpose and character of use (why are we copying, for scholarship or commercial gain?).

2. Nature of the copyrighted work (fair use is greater for non-fiction works as facts are not copyrighted, how facts are expressed is copyrighted).

3. Amount and substantiality used (%, # of words, or "the heart of the work").

4. Market effect (this is the most important factor, were there "lost sales"?).

Minimum guidelines for educational fair use are further governed by the agreement on "Guidelines for Classroom Copying in Not-for-Profit Educational Institutions with Respect to Books and Periodicals."

Permission for multiple copies can be obtained from the Copyright Clearance Center, National Association of College Stores and PUBNET Permissions.

Section 108 of the Copyright Law governs reproduction by libraries and archives and allows the reproduction of no more than one copy of work if:

1. The reproduction and distribution is made without commercial advantage.

2. The collection is open to the public and/or to researchers.

3. The reproduction contains a notice of copyright.

Section 108(b) also allows copying of an unpublished work for preservation and security while section 108(c) allows the reproduction for the purpose of replacing a published, damaged, deteriorating, lost or stolen copy after the library makes a reasonable effort to determine that an unused replacement cannot be obtained at a fair price.

Section 108(d) sets forth the user requirements for a reproduction to be made by the library or archive. These guidelines allow the making of no more than one article if:

1. The copy becomes the property of the user.

2. The library has no notice it will be used for other than Fair Use purposes.

3. The library displays prominently the "Photocopy Warning" (see below).

Section 108(e) allows the copying of an entire work or substantial part thereof where the user or another library makes the request and:

1. A copy cannot be obtained at a fair price.

2. The copy becomes the property of the user.

3. The library has no notice that the copy is for other than "fair use" purposes.

4. The library prominently displays the following "Photocopy Warning."

PHOTOCOPY WARNING

Notice

Warning Concerning Copyright Restrictions

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specific conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a copyright infringement request for or later uses a photocopy or reproduction for purposes in excess or "fair use," that users may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copying order if, in its judgement, fulfillment of the order would involve violation of copyright law.

Nothing in the copyright law, section 108(f) imposes any liability on the library for the unsupervised use of reproduction equipment provided such equipment displays a notice that making a copy may be subject to the copyright law.

Section 108(g) addresses interlibrary loan (ILL) copyright, allowing the isolated and unrelated reproduction of a single copy and copies of the same materials on separate occasions. The ILL "suggestion of 5" comes into play here and involves a certain amount of record-keeping to be kept by the library.

Briefly stated, the ILL suggestion of 5 allows the borrowing library to make 5 requests from a periodical title going back 5 years. This could be 5 requests of the same article, 5 from one issue, or separate articles from a variety of issues over the past 5 years. Exemptions from this requirement are made for titles on order or titles owned but with issues missing. The library must document their activities by keeping records, accessible by title, for the past three years.

If a sixth request is received for an article from a particular title, the library can: a) order the title; b) buy a copy of the article from an authorized vendor; or c) join the Copyright Clearance Center.

Section 108(h) of the copyright law further explains that the right of reproduction and distribution under this law does not apply to 1) musical works, 2) pictorial, graphic, or sculptural works, and 3) motion pictures or other audiovisual works other than one dealing with the news.

The last part of the copyright workshop dealt with non-book materials and computer technologies. The primary areas of concern with non-book materials include audio and video cassettes and videotaping off air. In general audio and video tapes cannot be reproduced without permission.

The fair use doctrine for the use of broadcast television programs applies only to non-profit educational institutions and allows any TV program to be recorded, used within the first 10 school days of broadcast, and be retained for up to 45 days for the purpose of evaluation and negotiating a license for retention.

The workshop presenter emphasized that public libraries were not non-profit educational institutions and that only broadcast television programs (received by antenna) and not cable TV were eligible for taping.

For a summary of the details governing the "fair use" doctrine as it applies to non-profit educational institutions, readers should consult the "Videotaping Guidelines" arrived at by the Negotiating Committee appointed by Congressman Robert Kastenmeier, Chairman of the House Sub-Committee on Courts, Civil Liberties, and Administration of Justice in March 1979.

Computer programs are dealt with in Section 117 of the copyright law and allow the owner of a copy of a program to make another copy or adaptation in two instances:

1. When it is a necessary step to utilize the program, i.e. to translate from 5 1/4" to a 3 1/2" disk.

2. When it is for archival purposes.

Section 109(b)(2)(a) also permits the free lending of computer programs by non-profit libraries as long as the package containing the program contains the appropriate copyright warning.

The software warning on the following page should follow or proceed the on-screen menu for software lent by the library.

SOFTWARE WARNING

Notice

Warning of Copyright Restrictions

The copyright law of the United States (Title 17, United States Code) governs the reproduction, distribution, adaptation, public performance, and public display of copyrighted materials.

Under certain conditions of the law, non-profit libraries are authorized to lend, lease, or rent copies of computer programs to patrons on a non-profit basis for non-profit purposes. Any person who makes an unauthorized copy or adaptation of the computer program, or redistributes the loan copy, or publicly performs or displays the computer program except as permitted by Title 17 of the United States Code, may be liable for copyright infringement.

This institution reserves the right to refuse to fulfill a loan request if, in its judgement, fulfillment of the request would lead to violation of the copyright law.

37 C.F.R. 201 (56 Fed. Reg. 7811, February 26, 1991)

Throughout the workshop it was emphasized that copyright and software licensing agreements can be negotiated with copyright holders and other agencies such as Films Incorporated Video, Motion Picture Licensing Corporation, and the Software Publishers Association.

Often, when ordering materials, copyright privileges can be greatly enhanced just by asking permission in advance. When ordering A/V products from the copyright owner, send a letter including the following:

1. We are going to order the following.

2. We want the right to convert it to the dominant format.

3. We want the right to make an archival copy.

4. We want public performance rights.

Request that this letter be signed by someone of authority in the company and returned to you.

This concludes the summary of the information received at the SOLINET Workshop.

CONFIDENTIALITY AND CHILD ABUSE IN THE LIBRARY

In November 1992, the Division of Library and Information Services requested a legal opinion from the Department of State's General Counsel regarding suspected child abuse and neglect which is observed by staff of public libraries. The request for an opinion came about after several library staff members had reported incidents in which they believed children were being physically and mentally abused by their parents or guardians while in the library. For example, an incident was reported to the State Library by staff of the central library of a medium-sized library system in which a parent was beating her child in the women's restroom. The sound of the beating carried to other parts of the library, thus attracting the attention of library staff. When a staff member tried to intervene, the parent responded that she was the mother and had the right to treat her child as she wished.

Four specific questions which were raised.

1) What is the responsibility of a library staff member to report known and/or suspected physical child abuse to the Department of Health and Rehabilitative Services even if the only way to identify a victim or perpetrator of such abuse is through use of library patron records?

2) Are there guidelines to help a library staff member determine whether or not to intervene on the part of a minor child to prevent abuse by the child's parent, guardian, or sibling?

3) Does leaving a child unattended at the library constitute neglect by the parent? At what age may a child be left unattended and for how long?

4) What impact does Section 257.161, Florida Statutes, regarding confidentially of library records have on the action a library staff member may take in response to any of these situations?

The following is the answer and the discussion provided by Counsel:

"Pursuant to Sections 415.504(1) and 415.509(1)(b), Florida Statutes, any person including a library staff member has a duty and is required to report known or suspected child abuse to HRS. It is our opinion that Section 257.261, Florida Statutes, does not prevent a library staff member from reporting known or suspected child abuse when the name of the victim or perpetrator is ascertained through the use of library patron records. We suggest that library personnel contact their local HRS, police department or state attorney's office for guidelines and helpful information as to what type of behavior is considered neglect or abuse and when it is necessary for a library staff member to intervene on the part of a minor child."

What is the responsibility of a library staff member to report known and/or suspected physical child abuse to the Department of Health and Rehabilitative Services even if the only way to identify a victim or perpetrator of such abuse is through use of library patron records?

"With regard to your first question, Section 415.501, Florida Statutes, provides that the impact that abuse or neglect has on the victimized child, sibling, family structure, and inevitably on all citizens of the state has caused the Legislature to determine that the prevention of child abuse and neglect shall be a priority of this state. Section 415.504(1), Florida Statutes, provides that any person who knows, or has reasonable cause to suspect, that a child is an abused or neglected child shall report such knowledge or suspicion to the Department of Health and Rehabilitative Services. (Emphasis added.) In addition, Section 415.509(1)(b), Florida Statues, provides that all state, county and local agencies have a duty to give such cooperation, assistance, and information to HRS as will enable it to fulfill its responsibilities to protect children from abuse, neglect, and exploitation. Therefore, a library staff member has a duty to and is required to report known or suspected child abuse to HRS."

What impact does Section 257.261, Florida Statutes, regarding confidentiality of library records have on the action a staff member may take in response to known or suspected child abuse or neglect when the only way to identify a victim or perpetrator of such abuse or neglect is through the use of library patron records?

"With regards to the above question, Section 257.261, Florida Statutes, provides, in pertinent part:

> "All registration and circulation records of every public library, except statistical reports registration and circulation, shall be confidential and exempt from the provisions of s. 119.07(1). Except in accordance with proper judicial order, no person shall make known in any manner information contained in such records. As used in this section, the term "registration records" includes any information which a library requires a patron to provide in order to become eligible to borrow books and other materials. . . .

"Thus, the question arises as to whether this statutory prohibition against revealing any information contained in library registration records would prevent a staff member from reporting known or suspected child abuse when the name of the victim or perpetrator is ascertained through the use of library patron records.

"It is a well settle rule of statutory construction that a special statute covering a particular subject matter is controlling over a general statutory provision covering the same and other subjects in general terms. Adams v. Culver. 111 So.2d 665 (Fla. 1959). "In this situation, the statute relating to the particular part of the general subject will operate as an exception to or qualification of the general terms of the more comprehensive statute to the extent only of the repugnancy, if any." Id.

"The provisions in Sections 415.504(1) and 415.509(1)(b), Florida Statutes, specifically address the duties of persons who have knowledge or suspicions of child abuse or neglect. Thus, these statutes are special statutes covering a particular subject matter and operate as an exception to the more general terms of library record confidentiality found in Section 257.261, Florida Statutes. Therefore, it is our opinion that Section 257.261, Florida Statutes, does not prevent a library staff member from reporting known or suspected child abuse when the name of the victim or perpetrator is ascertained through the use of library patron records."

Are there guidelines to help a library staff member determine whether to intervene on the part of a minor child to prevent abuse by the child's parent, guardian, or sibling?

Does leaving a child unattended at the library constitute neglect by the parent? At what age may a child be left unattended and for how long?

With regard to the above two questions, the Department of State's General Counsel suggests "that library personnel contact their local HRS, police department, or state attorney's office for guidelines and helpful information as to what type of behavior is considered neglect or abuse and when it is necessary for a library staff member to intervene on the part of a minor child."

What you can do

when parents abuse their children in public

Sympathize with the parent. Say something like, "She seems to be trying your patience," or "My child used to get upset like that."

Divert the angry attention away from the child. Strike up a conversation with the adult. Ask a question or directions, anything to provide a distraction and the time for the parent's anger to subside.

Compliment or praise the parent or child. Say something positive. "What a big, strong boy you have! How old is he?" or "It's a lot of work to shop with a toddler. You have my admiration for managing it!"

Offer sympathy and help. Sometimes parents' anger is fueled by some embarassment at the fuss the child is making. "Children sure can wear you out! Is there anything I can do to help?" "Taking kids out to eat is hard! I'm sure everyone here is remembering that and giving you credit for your patience."

Alert the store manager if you are concerned about the child's physical safety. Ask someone with authority over the parent to communicate that, This is a safe place for children. We do not spank here.

Quietly stand guard if the child is being neglected and is in jeopardy. For example, a child left unattended in a grocery cart or a toddler at a street or parking lot curbside.

DO NOT give dirty looks or make snide remarks. Disapproval or anger will only increase the parent's anger and make matters worse. If someone else in a store or restaurant is clearly disapproving, step in and be an obvious ally to the parent by offering a kind remark or some help.

Florida Committee for Prevention of Child Abuse
Together we can stop child abuse

Copyright free and produced by the Florida Committee for Prevention of Child Abuse: 904/334-1330.
Adapted from materials produced for the Child Abuse Prevention Month Coalition of Virginia.

ENDNOTES

1. This article appeared in the Panhandle Library Access Network, Inc. *Newsletter*, Volume 3, Issue 4, Fall 1993. Reproduced with permission of PLAN and Doug Jones.

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Teens in Transition:
A Workshop on Teen Sexuality and AIDS
for Youth-Serving Professionals

by

Mary Alice Deveny
Youth Section Manager, Selby Public Library, Sarasota, Florida[1]

"AIDS is the sixth leading cause of death among 15- to 24-year-olds. AIDS cases among teens and young adults have grown 62% in the last two years alone!"

"Sex, 50 Things You Should Know Now," by Kathy McCoy
Teen, December 1992. Page 30

THE BEGINNING:

A group of us librarians from southwest Florida sat around meeting room tables about a year ago, voting on the topic we most needed in a continuing education workshop. We chose teen sexuality and AIDS. Our State Library Consultant, Carole Fiore, received a Library Services and Construction Act grant to fund the workshop, "Teens in Transition: Teenage Sexuality and AIDS," at a site in Sarasota County.

As the site hosts, we sent invitations to everyone we could think of: librarians, HRS staffs, public and private school teachers and guidance counselors, school board members, youth organizations staff, church and religious leaders, psychologists and counselors. We talked, we planned, we prepared bibliographies, media lists, lists of speakers, resource people and organizations. We gathered pamphlets and handouts and prepared displays. We cut lengths of red ribbon. We handled registration forms and luncheon checks. I pleaded, "What will change as a result of this workshop? Will we have an action plan? Will we leave knowing what we need to do to make a difference?" Nobody was answering those questions.

JANUARY 29, 1993:

I walked into the Holiday Inn early to do my shift at the registration table. An hour and 109 people later, the program began. We were greeted. Our purpose was the same, "to make a difference." So what will be different, I wondered. Dr. Marilyn Volker, sexologist and sexuality educator from Miami, began speaking. Totally engaging, direct, communicating with the audience on many levels. "Search your heart," she said. "What is your own personal fear about HIV? Our helplessness about the behavior is our common ground." She has that right, I thought.

If you're going to "do education," she said, find your common ground. Spend time with people to understand where they're coming from.

We learned the difference between safe and safer. "The word 'masturbation' should be rolling off our tongues with the word 'abstinence.' Before a friend of mine died, she told me, 'If I had been touching myself instead of other people, I would be living longer.'"

How much fear do we have about getting up in front of a group and saying things like this, she asked us. "Ask yourself, 'Can I stand up to my peers?' and know how teens feel standing up to theirs. Be sure you know what label is going to get you. Be very clear about your goal."

"Then look at your beliefs. If you're not sure about kissing and spit, and the kids ask you, you're going to waffle. Third graders want to know about boogers and snot. Always find out what *they* believe so you'll know what page of paper you're starting on. The real test in life is that, when someone says something, my next words either open doors to intimacy or close doors to intimacy. I'd like to know more about what you believe and may I share with you what I believe. Now we have an honorable process. Listen to yourself, watch out for the judgments."

Dr. Volker showed us different types of condoms and "dental dams." She told us how she took her own teenage son to a drugstore to buy a package of condoms. A parent in the audience expressed disapproval with the explicitness: "You should be preaching abstinence, not showing them how to use condoms. Abstinence isn't getting the same play as drugs and alcohol."

Marilyn Volker responded. "Parents are our primary sex educators. But look at the belief system. Teens believe rock stars and movie stars and sports stars before they believe their parents. If they don't believe they can get it, no amount of talking will change that. Do you want your kids to come to you or to go to someone else? There is an art to teaching. It's interactive, personalized. This is a dance we're doing. I'd rather you be embarrassed or offended than infected or reinfected. Who do teens believe most? Other teens. Their peers. We ought to be training peer educators. Teenagers will ask three types of questions, about fact, feeling, and resources. Collect the questions teens are asking. Have a box for anonymous questions on slips of paper in the library, in schools. Put these questions in front of the school board. Ask if we should answer them individually or have a curriculum. The best curriculum is collecting their questions. And remember to not always put things in a heterosexual sense if you want to have a sex education program for your entire community."

At a break, the chairperson of our local school board asked Dr. Volker, "Do you ever do presentations for school board members?" (Quick nodding from the speaker.) "This is fantastic. It would be good for us." "Here, take my card."

I asked Dr. Volker to speak to librarians, specifically, about what we can do. She said, "Librarians have a very powerful voice in the community by what they have on the shelves and

what they don't, what they're avoiding, and by their ability to bring people together, like this, to address HIV issues. Librarians can provide meeting rooms for dialogues between PWAs (Persons With AIDS) and community leaders. Librarians can affiliate with local AIDS projects that might need materials for PWAs and their families, such as your on-line computers. This is not only about prevention. It is about being supportive of individuals in our communities."

An old friend of mine said, "She's wonderful. . . But I hope she doesn't want us to all go back and do what she's doing, or we would all be fired. Especially after the censorship problem we just had at our library with an AIDS book. I wish I could."

After the break, Dr. Volker stated the HIV Education Program Goals:

1) Increase adolescents' awareness of HIV infection and factors that put them at risk for infection.

5th grader to Dr. Volker after a school presentation in a junior high school: "Ms.-Volker-my-boyfriend-says-if-we-butt- f--k-I-won't-get-pregnant-what-do-you-think? (breath)" Marilyn: "(She asked for my *opinion*, thank God.) 'Your boyfriend's right, you won't. Now may I ask you some questions; you don't have to answer. O.K.? Have you and your boyfriend ever talked about AIDS? No? Did you know that butt- f--king (use their language) is one of the easiest ways to get the HIV/AIDS virus?' I have one shot at getting the information to her. Otherwise who is she going to go to for her information? Her boyfriend, that solid rock of information? I gave her a hotline number and she wrote it on her arm. Always have hotline numbers by your phone."

2) Describe how HIV is transmitted and what can be done to prevent transmission. "We must honor all parts of our body. Name them, accept them. Prevention is absolutely the common ground. Be safe."

3) Dispel myths about transmission. "You believe AIDS is God's punishment for certain sexual behavior? Did you know that the social group that has the lowest amount of HIV is lesbian? Then you must believe that God approves of lesbianism. Back off, back off, back off."

4) Motivate adolescents to change behaviors that place them at risk with HIV. "We talk about driving and driving values to our kids long before they are ready to drive. We tell them about driving safety and we give them a test to see if they are ready.

"Where to kids get self esteem? Black kids get it from the black community. Hispanic kids get it from the Hispanic community. Gay and lesbian kids, where do they go? To the bars, the streets, the bushes. Gay and lesbian youth need a place to go, to talk, to develop self esteem. They are ten percent of our population."

5) Discuss ways to support community members who live with HIV/AIDS and their families.

Marilyn Volker told us she had just gone to her 120th funeral in ten years. "How do you feel? What do you hold about them in your heart?" These are questions that can be asked in a group setting, in a library. She will send a list of questions to use with groups of kids.

"Because of 120 people I knew, I've stepped out into a risky place. It used to be lonely. Thank you, those of you who were there. You were supporting me. Someone had gone before to lead and to hold out a hand."

After the session, she told me the Clinton administration has been asking AIDS projects and educators to come up with information regarding HIV prevention education. She has been asked, along with others, to make suggestions to the Clinton administration, so "a number of us are meeting together to make suggestions."

AT THE LUNCH BREAK:

Christian school teacher: "I have a fifteen-year-old son. Teens are not getting the message. They think condoms are safe, not *safer*. They think oral sex is safe. The handout literature is not as specific as she (Volker) is. It needs to be."

Girl's, Inc. staff member: "She said, 'Find a challenging place to stand and put yourself in it.' Or something like that. I wrote it down. It was a challenge to us all, I think, professionally and personally, to take a step into an uncomfortable place and go forward with this important program. Because we have more information, it is our responsibility to do something with it. If we disseminate information properly, it can be used within any belief system. We are sexual beings. That is a fact."

Carole Fiore, Florida State Library Consultant: "Relationships are being forged here today between libraries and other youth-serving organizations. It is so important that we go out into the community and work with the people who work with the kids."

BREAK-OUT SESSIONS:

Counselor in my group, from a family counseling service: "Do you know your counterparts in Pinellas County?" (Yes, I did.) "Are they here today?" (Yes, they were.) "Maybe you could point them out to me."

"Come on, I'll introduce you."

Request from the floor: "Could we have a mailing list of the participants here today, for networking? Or start a list around?" Response from the floor to a series of questions including who of us knew PWAs (almost everyone in the room was standing): "I felt ashamed for even wondering how he got it."

Example of group discussion questions; this portion of the program was moderated by the Education Director of the regional Planned Parenthood office: "A teen with whom you are familiar through your work exhibits behavior which you believe may be severe depression. The teen inquires about books on the subject of suicide, specifically *Final Exit*. What do you do?"

Groups chose spokespersons to report the results of the small group discussions to the group at large. Suggestion after one of the scenario discussions: "If you have complaints about having sex information pamphlets in the library, you could put out a survey to determine strategies, create a forum of a cross section of the community to discuss it."

A PLAY BY THE SOURCE, A TEEN DRAMA GROUP SPONSORED BY PLANNED PARENTHOOD ASSOCIATION OF SOUTHWEST FLORIDA, INC.:

"The First Time Club," four preteen girls, meet together the first night of every month, to do things they've never done: pierce their ears, sneak into a movie, smoke cigarettes. They pledge their loyalty to one another by cutting their fingers with a razor blade and joining fingers: "My blood with your blood, bonded in friendship, adventure, and blood." Things begin to change when they reach the ages of 13, 14, 15. Boyfriends and then sex enter the picture. When Allison's boyfriend is diagnosed HIV positive, Allison gets tested and finds she is infected. The last club meeting is in her hospital room. They don't use the razor blade this time.

Sponsor: "Teachers have told us that they've done AIDS units sometimes for three days with no response. Then the play comes in, then everybody's talking about it. We've got to talk, especially about AIDS. Any kids who become HIV positive, that's wrong. It could have been prevented."

"It's our future. It's our lives we have to save. That's why we're doing this."

A WEEK LATER:

I receive a phone call at the library from a parent. After a reference interview, I discover that she wants books with "facts of life" information for her fifth grade son. She tells me she's been evading his questions for some time now, indicates that she's fearful about having to do this. I ask her if it might be because of the way the information was presented to her as a child. She says she was told nothing. I say, "If he doesn't hear it from you, he'll hear it from someone else." She says, "He did use the word 'condom' the other day, and I said, 'Where did you hear that word?' He said, 'On the playground.' I said, 'What do you know about that?' and he said, 'Nothing.' I don't know if he really knows nothing or just isn't saying." She wants nothing explicit, just basic information on reproduction. Her husband will be bringing home some library books shortly, but she isn't sure she'll like what he brings, because when she looked before, she couldn't find anything she liked. I say, "And will you want something on AIDS, too?" She says, "I don't know. He knows about that. A family friend just died from it. But they don't talk to anyone about it." I say, "You know, that gives you a perfect lead-in to this conversation. You

could buy a box of condoms at the drugstore and show him what they are." She says she has to go and she'll call me back.

I think about the pamphlets in the workshop packet on *How to Talk with Your Young Child about Sex*, and *How to Talk with Your Child about AIDS*. I make copies for her. I see the Planned Parenthood stickers on the backs of the pamphlets. I remember previous conversations with this same parent, who has had objections to various types of materials on children's library shelves. I know something about her belief system. I wonder if she'll object to these. I send them anyway. Tomorrow I'll keep looking, even if she doesn't call me back. I want to give her the best material I can find for her, something she'll feel comfortable using with her son, so she will use it. And if we don't have it, I have lists and catalogues. I know where to find more. I think about what I said to her, about how I used what I learned. I wonder what she'll say to him. I think about how people can change through education. How do we educate? The same way we learn, one by one by one. "It's a dance we're doing." That's how we'll make a difference.

ENDNOTES

1. This article appeared in the October 1993 isue of *VOYA* (Volume 16, No. 4, Page 209-210, 213), and is reprinted with permission of *Voice of Youth Advocates*.

AIDS PREVENTION GUIDE

The Facts About HIV Infection And AIDS

Putting The Facts To Use

Talking With Young People About HIV Infection And AIDS

Deciding What To Say To Younger Children (Late Elementary And Middle School Aged)

Deciding What To Say To Teenagers (Junior And Senior High School Aged)

How To Join The Community Response

Where To Go For Further Information And Assistance

For Parents And Other Adults Concerned About Youth

AMERICA RESPONDS TO AIDS

CDC
CENTERS FOR DISEASE CONTROL AND PREVENTION

U.S. DEPARTMENT OF HEALTH & HUMAN SERVICES
Public Health Service

What Is HIV Infection? And What Is AIDS?

Young People Do Get AIDS

Many people think that young people don't get AIDS. That's not true. AIDS can affect anyone—of any age, of any ethnic or racial background—who engages in behavior with an infected person that can transmit HIV, the virus that causes AIDS.

As of July 1993, more than 59,000 people aged 20-29 have been diagnosed with AIDS. Because a person can be infected with the virus that causes AIDS for as long as 10 or more years before the signs of AIDS appear, a significant number of these young people would have been infected when thay were teenagers.

Many teens engage in behaviors that increase their risk of becoming infected. Adults sometimes have no idea that the young people they know may be having sexual intercourse or experimenting with injecting drugs. These activities can increase their risk of infection with the virus that causes AIDS.

All young people need to know about AIDS and the specific actions they can take to protect themselves and their loved ones from becoming infected. Let's begin with the basics.

What Is AIDS?

AIDS stands for ***acquired immunodeficiency syndrome***, a disease in which the body's immune system breaks down. The immune system fights off infections and certain other diseases. Because the system fails, a person with AIDS develops a variety of life-threatening illnesses.

Some Disturbing Facts

Surveys have found that:

- the average age for a girl in the United States to have sexual intercourse for the first time is 16. The average age for a boy is 15.5.
- it is estimated that 3 million teens are infected with sexually transmitted diseases (venereal diseases–VD) each year. The virus that causes AIDS is sexually transmitted.
- 60 percent of all American high school seniors have used illegal drugs. Some of these drugs are injected. The virus that causes AIDS is spread through the sharing of IV drug needles or syringes.

AIDS Is Caused By HIV Infection

AIDS is caused by the virus called the ***human immunodeficiency virus***, or HIV. A virus is a small germ that can cause disease.

If HIV enters your bloodstream, you may become infected with HIV. A special blood test can detect HIV infection.

A person who is infected can infect others, even if no symptoms are present. You cannot tell by looking at someone whether he or she is infected with HIV. An infected person can appear completely healthy.

Even when no symptoms are visible, however, anyone infected with HIV should be under a doctor's care.

People infected with HIV can develop many health problems. These can include extreme weight loss, severe pneumonia, a form of cancer, and damage to the nervous system. These illnesses signal the onset of AIDS. In some people, these illnesses may develop within a year or two. Others may stay healthy for as long as 10 or more years before symptoms appear. Early medical treatment may prolong a person's life.

No one will develop AIDS unless he or she has been infected with HIV. By preventing HIV infection, we can prevent AIDS.

How You Can And Cannot Become Infected With HIV

You can become infected with HIV in two main ways:

- Having sexual intercourse—vaginal, anal or oral—with an infected person.

- Sharing drug needles or syringes with an infected person.

Also, women infected with HIV can pass the virus to their babies during pregnancy or during birth. In some cases they can also pass it on when breast-feeding. Some people have been infected by receiving blood transfusions, especially during the period before 1985, when careful screening and laboratory testing of the blood supply began.

You cannot be infected by giving blood at a blood bank.

How Do You Get HIV From Sexual Intercourse?

HIV can be spread through unprotected sexual intercourse, from male to female, female to male, or male to male.

HIV may be in an infected person's blood, semen, or vaginal secretions. It is thought that it can enter the bloodstream through cuts or sores—some so small you don't know they're there—on tissue in the vagina, penis, or rectum, and possibly the mouth.

Anal intercourse with an infected person is one of the ways HIV has been most frequently transmitted.

Since many infected people have no apparent symptoms of the condition, it's hard to be sure who is or is not infected with HIV. So, the more sexual partners you have, the greater your chances of encountering one who is infected, and becoming infected yourself.

How Do You Get HIV From Using Needles?

Sharing needles or syringes, even once, is a very easy way to be infected with HIV and other germs. Sharing needles to inject drugs is the most dangerous form of needle sharing. Blood from an infected person can remain in or on a needle or syringe and then be transferred directly into the bloodstream of the next person who uses it.

Sharing other types of needles also may transmit HIV and other germs. These types of needles include those used to inject steroids and those used for tattooing or ear-piercing.

If you plan to have your ears pierced or get a tattoo, make sure you go to a qualified technician using sterile equipment. Don't be shy about asking questions. Reputable technicians will explain the safety measures they follow.

HIV And Babies

A woman infected with HIV can pass the virus on to her baby during pregnancy or during birth. In rare instances, she can also pass it on when breast-feeding. If a woman is infected before or during pregnancy, her child has about one chance in three of being born with the virus. There is no treatment to prevent this transmission.

Any woman who is considering having a baby and who thinks she might have placed herself at risk for HIV infection—even if this occurred years ago—should seek counseling and testing before she gets pregnant. To find out where to go in your area for counseling and testing, call your local health department or the CDC National AIDS Hotline (1-800-342-AIDS).

For more information about counseling and testing, see the part of this guide titled "Common Questions, Accurate Answers."

Blood Transfusions And HIV

Although in the past some people became infected with HIV from receiving blood transfusions, this risk has been virtually eliminated. Since 1985, blood donors have been screened for the detection of HIV infection, and donated blood has been tested for evidence of HIV. All blood found to contain evidence of HIV is discarded. Currently in the U.S., there is almost no chance of infection with HIV through a blood transfusion.

You cannot get HIV from giving blood at a blood bank or other established blood collection center. The needles used for blood donations are sterile. They are used once, then destroyed.

What Are Ways By Which You Cannot Get HIV And AIDS?

HIV infection doesn't just happen. You can't simply "catch" it like a cold or flu. Unlike cold or flu viruses, HIV is not spread by coughs or sneezes.

You won't get HIV through everyday contact with infected people at school, work, home, or anywhere else.

You won't get HIV from clothes, phones, or toilet seats. It can't be passed on by things like spoons, cups, or other objects that someone who is infected with the virus has used. You cannot get it from everyday contact with an infected person.

You won't get AIDS from a mosquito bite. The AIDS virus does not live in a mosquito, and it is not transmitted through a mosquito's salivary glands like other diseases such as malaria or yellow fever. You won't get it from bed bugs, lice, flies, or other insects, either.

You won't get HIV from sweat, tears, or sneezes. Even in the rare event that they contain any of the virus, they don't contain enough of the virus to infect you.

Not All Of The Answers Are In

You won't get HIV from a kiss. Experts are not completely certain about HIV transmission through deep, prolonged, or "French" kissing. While scientists believe it is remotely possible, there has never been a known case of HIV transmission through kissing. Most scientists agree that transmission of HIV through deep or prolonged kissing may be possible, but would be extremely unlikely.

Experts are less sure about HIV transmission through oral intercourse. It may be possible. The virus is present in semen, vaginal secretions, blood, and occasionally, in low concentrations, in saliva. During oral intercourse, the person who receives semen, blood, or vaginal secretions is at greater risk of becoming infected. These substances might enter the bloodstream through cuts, sores, or openings in the mouth. These cuts can be so small you don't even know they are there.

Common Questions, Accurate Answers

An important part of being ready to talk to young people about preventing HIV infection and AIDS is being able to answer questions they may ask.

If someone asks you a question about HIV infection or AIDS and you do not know the answer, it's okay to say you don't know. Don't make up an answer — faking it often does more harm than good.

Treat a tough question as a chance to show the questioner how to get information about HIV infection and AIDS independently. You, or anyone else, can get accurate answers to difficult questions by calling your local AIDS hotline or the CDC National AIDS Hotline (1-800-342-AIDS). You do not have to give your name, and the call is free.

To help you answer questions that might come up, here are some commonly asked questions with medically correct answers:

If somebody in my class at school has AIDS, am I likely to get it too?

- No. HIV is transmitted by unprotected sexual intercourse, needle sharing, or infected blood. It can also be given by an infected mother to her baby during pregnancy, birth, or, very rarely, breast-feeding.
- People infected with HIV cannot pass the virus to others through ordinary activities of young people in school.
- You will not become infected with HIV just by attending school with someone who is infected or who has AIDS.

Can I become infected with HIV from "French" kissing?

- Not likely. HIV occasionally can be found in saliva, but in very low concentrations—so low that scientists believe it is virtually impossible to transmit infection by deep kissing.
- The possibility exists that cuts or sores in the mouth may provide direct access for HIV to enter the bloodstream during prolonged deep kissing. Still, most scientists agree that it would take a great deal of saliva to transmit the virus this way.
- There has never been a single case documented in which HIV was transmitted by kissing.
- Scientists, however, cannot absolutely rule out the possibility of transmission during prolonged, deep kissing.

Can I become infected with HIV from oral intercourse?

- It may be possible.
- Oral intercourse often involves semen, vaginal secretions, or blood—fluids that can contain HIV.
- HIV is transmitted by the introduction of infected semen, vaginal secretions, or blood into another person's bloodstream.
- During oral intercourse, the virus might be able to enter the bloodstream through tiny cuts or sores in the mouth.

As long as I use a latex condom during sexual intercourse, I won't get AIDS, right?

- Condoms have been shown to help prevent HIV infection and other sexually transmitted diseases.
- You have to use them properly. And you have to use them every time you have sex—vaginal, anal, and oral.
- The only sure way to avoid infection through sex is to abstain from sexual intercourse, or engage in sexual intercourse only with someone who is not infected.
- For more information about condoms, see the question on how to use a condom.

My friend has anal intercourse with her boyfriend so that she won't get pregnant. She won't get AIDS from doing that, right?

- Wrong. Anal intercourse with an infected partner is one of the ways HIV has been most frequently transmited.
- Whether you are male or female, anal intercourse with an infected person is very risky.

If I have never injected drugs and have had sexual intercourse only with a person of the opposite sex, could I have become infected with HIV?

- Yes. HIV does not discriminate. You do not have to be homosexual or an intravenous drug user to become infected.
- Both males and females can become infected and transmit the infection to another person through intercourse.
- If a previous sexual partner was infected, you may be infected as well.

Is it possible to become infected with HIV by donating blood?

- No. There is absolutely no risk of HIV infection from donating blood.
- Blood donation centers use a new, sterile needle for each donation.

I had a blood transfusion. Is it likely that I am infected with HIV?

- It is highly unlikely. All donated blood has been tested for HIV infection since 1985.
- Donors are asked if they have practiced behaviors that place them at increased risk for HIV. If they have, they are directed not to donate blood.
- Today the American blood supply is extremely safe.
- Even through it is highly unlikely that you became infected with HIV from a transfusion, there is an extremely remote possibility that infected blood was used. If you are very concerned, you should see your doctor or seek counseling about getting an HIV antibody test. Call the CDC National AIDS Hotline (1-800-342-AIDS) or your local health department to find out about counseling and testing facilities in your area.

Can I become infected with HIV from a toilet seat or other objects I routinely use?

- No. HIV does not live on toilet seats, or other everyday objects, even those on which body fluids may sometimes be found. Other examples of everday objects are doorknobs, phones, and drinking fountains.

Can I become infected with HIV from a mosquito or other insects?

- You won't get AIDS from a mosquito bite. The AIDS virus does not live in a mosquito, and it is not transmitted through a mosquito's salivary glands like other diseases such as malaria or yellow fever. You won't get it from bed bugs, lice, flies, or other insects, either.

A friend of mine told me that as long as I am taking birth control pills, I will never get AIDS. It this true?

- No. Birth control pills do no protect against HIV.
- You can become infected with HIV while you are taking birth control pills.
- The only sure way not to become infected is to:
  —avoid needle sharing
  —abstain from unprotected sexual intercourse, or engage in sexual intercourse only with a partner who is not infected.
- Latex condoms are known to help prevent the transmission of HIV. Use them properly *every* time you have sex.
- Even if you are taking the pill, you should use a latex condom if you plan to have sex with someone whom you do not know to be uninfected.

I think I might have been infected two months ago when I had intercourse without a condom with someone I didn't know. Should I get an HIV test?

- You should seek counseling about the need for HIV testing.

What do I do if I think I am infected with HIV?

- Remember, you must have engaged in behaviors that place you at risk for HIV infection. Those behaviors include:
  —sharing needles with an infected person.
  —having unprotected sexual intercourse with an infected person.
- If you are still concerned, you need to talk to someone about getting an HIV test that will determine if you are infected. That person might be a parent, doctor, or other health care provider, or someone who works at an AIDS counseling and testing center.
- Call the CDC National AIDS Hotline (1-800-342-AIDS) to find out where you can go in your area to get counseling about an HIV test. You don't have to give your name, and the call is free. You can also call your State or local health department. The number is under "Health Department" in the Government section of your telephone book.
- Your doctor may advise you to be counseled and tested if you have hemophilia or have received a blood transfusion between 1978 and 1985.

What is the proper way to use a condom?

You can signifantly decrease your chances of infection with AIDS or any other sexually transmitted disease if you follow this list of simple instructions:

- Use a condom every time you have sex—anal, oral, or vaginal.
- Use condoms made of latex rubber. Latex serves as a barrier to the virus. "Lambskin" or "natural membrane"

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condoms are not as good because of the pores in the material. Look for the word "latex" on the package.

- As soon as the penis becomes erect, put the condom on it.
- Leave a small space in the top of the condom to catch the semen, or use a condom with a reservoir tip. Remove any air that remains in the tip by gently pressing toward the base of the penis.
- When you use a lubricant, check the label to make sure it is water-based. Do not use petroleum-based jelly, cold cream, baby oil, or other lubricants such as cooking shortening. These can weaken the latex condom and cause it to break.
- If you feel the condom break while you are having sex, stop immediately and pull out. Do not continue until you have put on a new condom.
- After climax (ejaculation), withdraw while the penis is still erect, holding on to the rim of the condom while pulling out so that it doesn't come off.
- Never use a condom more than once.
- Don't use a condom that is brittle or that has been stored near heat or in your wallet or glove compartment for a long time. Check the package for date of expiration.
- A condom can't do you any good if you don't have one when you need it.

I think my son may be having sexual relations with other males. Is there any information in addition to the materials in this guide that I need to know about before I talk to him about HIV and AIDS?

- The information presented in this guide is pertinent for all youth, regardless of their sexual orientation.
- HIV does not discriminate. It is not who you are, but what you do that determines whether you can become infected with the virus.
- A latex condom should be used when having any type of intercourse.

Talking With Young People About HIV Infection And AIDS

Young people today often face tough decisions about sex and drugs. Most likely, you will not be with the children you care about when they face these choices. But if you talk to them about decision making and AIDS prevention now, you can help them resist peer pressure and make informed choices that will help protect their health, now and for the rest of their lives.

Think Of Yourself As A Counselor

When talking with a young person about HIV infection and AIDS, think of your role as that of counselor, advisor, coach, best friend, or guide. Your goal: to help a young person learn how to make smart decisions about how to act in a healthful manner and avoid infection with HIV.

Tips For Starting A Conversation

You can start talking about HIV infection and AIDS at any time and in any way you choose. If you find it awkward to bring the topic up, you can look for cues that will help you. Here are some examples:

The Media. You can find plenty of cues in the media, which give HIV infection and AIDS a lot of attention. Look for stories about AIDS and advertisements about HIV prevention on television, on the radio, in newspapers, and in magazines. Start a conversation by commenting on one of them or asking a young person how he or she feels about it.

Deciding What Young People Need To Know

As an adult who knows the young people you will talk with, you are in the best position to decide what they need to know about HIV infection and AIDS.

Think carefully about their knowledge and experience. How old are the children? How much do they already know about HIV infection, AIDS, and other related subjects, such as sex and drug use? Where have they gotten their information? From friends? School? Television? You? Is it likely to be accurate?

Also ask yourself these questions: Is it possible that the young people you will be talking with are sexually active? Have they tried drugs? Do they spend time with people who do these things?

In addition, consider your family's religious and cultural values. Do you want to convey these in the conversation? How will you get them across?

These are important questions. Answering them will help you stress the information that the young people in your life most need to know.

School. Ask a young person what he or she is learning in health, science, or any other class about HIV infection and AIDS. Use the answer to launch your conversation.

Community. Local events, such as AIDS benefits or health fairs, can serve as handy conversation starters. You might even propose going to such an event with a young person as an educational experience.

Children May Ask. Don't be surprised if a young person asks you directly about HIV infection and AIDS. You can also use young people's questions about related topics, such as dating or sex, to lead into a conversation about HIV infection and AIDS.

How To Keep The Conversation Running Smoothly

It Can Be A Challenge. Talking about HIV infection and AIDS can be difficult. You may feel uncomfortable just thinking about it. That's understandable. If you are nervous or embarrassed, don't be afraid to say so. Bringing your feelings into the open can help break the tension. Besides, a young person will sense your uneasiness even if you don't mention it.

Review The Facts. You don't have to be an expert to talk with a young person about HIV infection and AIDS. But you should understand the basic facts so that you will deliver the right information. This guide will help you become familiar with the key facts. Talking about the facts with another adult may help you feel more comfortable as you prepare to talk with young people.

Step Into A Young Person's Shoes. What kinds of things did you do when you were the age of the young person with whom you plan to speak? How did you think? The better you understand a young person's point of view, the more effectively you'll be able to communicate. Also, thinking of some important differences between the world a child grows up in today and the one you grew up in can help you make your discussion timely and relevant.

Have A Mutual Conversation. A conversation is an *exchange* of ideas and information, not a lecture. Encourage the young person with whom you speak to talk and ask questions. Ask about his or her thoughts, feelings, and activities. Show that you want to learn from a young person just as you hope he or she will learn from you.

Listen. Listen to the young person with whom you speak as closely as you hope he or she will listen to you. Stop talking if he or she wants to speak. Give him or her your full attention, and make eye contact.

Be Upbeat. Try to show a positive attitude as you lead the discussion. A critical, disapproving tone can prompt a young person to ignore you.

Don't Get Discouraged. Young people often challenge what they hear from adults. If a young person questions what you say, try not to get into an argument. Encourage the young person to check your information with another source, such as the CDC National AIDS Hotline (1-800-342-AIDS). You can also show him or her some of the information in this guide, especially the handout for his or her age group. If your first conversation is cut short for any reason, don't give up. It is important to try again.

Smart Decisions: Young People Can Make Them With Your Help

Even though young people may not ask for it, they often want guidance from adults. You can offer guidance to the young people you care about by helping them develop the skills to make smart decisions—decisions about their education, their social life, their health. Just as important, you can help young people to understand that they have the ability—and the responsibility—to make the key decisions that can prevent the spread of HIV and AIDS.

Young People Do Make Decisions. Young people often feel they have no control over their lives. Adults tell them when to go to school, when to be home, when to go to bed, and when to wake up. It's important to help them see that they make decisions about their lives every day, such as what music they listen to and whom they spend time with. Point out that they also make—or will make— tough choices with serious consequences about sex and drugs.

Cause And Effect. Many young people do not fully understand the direct relationship between their decisions and the consequences that may result. In your role as a counselor or guide, you can help them see that thoughtful decisions can bring them direct benefits and save them from harsh consequences, such as HIV infection and AIDS.

Recognize Peer Pressures. Young people's decisions are often strongly influenced by pressure to conform with friends and acquaintances. Peer pressure can also cause young people to act on impulses rather than to think through their decisions.

You can help the young people with whom you speak consider the effects of peer pressure. Point out that it is okay to act according to their best judgment, not according to what friends encourage them to do. Suggest that their friends may be testing limits and looking for support in making sound choices. Talk about the difficulties you may have had defying peer pressure. Then talk about the reasons you are glad you did.

Deciding What To Say To Younger Children (Late Elementary And Middle School Aged)

Since most children in this age group are not sexually active or trying drugs, you may decide that the young people you speak with do not need to know the details of how HIV is transmitted through unprotected sexual intercourse and injecting drug use. However, if you think they may be considering or may be doing things that put them at risk of infection, you will need to be sure they know the risks regardless of their age.

Children this age probably have heard about AIDS and may be scared by it. Much of what they have heard may have been incorrect. To reassure them, make sure they know that they cannot become infected through everyday contact, such as going to school with someone who is infected with HIV.

Children also may have heard myths and prejudicial comments about HIV infection and AIDS. Correct any notions that people can be infected by touching a doorknob or being bitten by a mosquito. Urge children to treat people who are infected with HIV or who have AIDS with compassion and understanding, not cruelty and anger. Correcting myths and prejudices early will help children protect themselves and others from HIV infection and AIDS in the future.

Consider including the following points in a conversation about HIV infection and AIDS with children in the late elementary and middle school aged levels:

- AIDS is a disease caused by a tiny germ called a virus.
- Many different types of people have AIDS today—male and female, rich and poor, white, Black, Hispanic, Asian, and Native American.
- As of July 1993, more than 59,000 people aged 20-29 have been diagnosed with AIDS. Because a person can be infected with HIV for as long as 10 or more years before the signs of AIDS appear, a significant number of these young people would have been infected when they were teenagers.
- AIDS is not easy to get.
- There are many myths about AIDS. (Correct some of them if you can.)
- You can become infected with HIV either by having unprotected sexual intercourse with an infected person or by sharing drug needles or syringes with an infected person. Also, women infected with HIV can pass the virus to their babies during pregnancy or during birth.
- A person who is infected can infect others in the ways described above, even if no symptoms are present. You cannot tell by looking at someone whether he or she is infected with HIV. An infected person can appear completely healthy.
- People who have AIDS should be treated with compassion.

Information For Young People (Late Elementary And Middle School Aged)

You may have heard about a disease called AIDS. A lot of people have been talking about it lately. Many people have gotten AIDS in the past few years. A lot of them have died.

AIDS is a condition that weakens the body's power to fight off sickness. It's a very serious medical problem. That's why people are talking about it. But sometimes people talk without knowing the facts.

AIDS is caused by a tiny germ. Doctors call a germ like this a virus. The virus that causes AIDS is called the ***human immunodeficiency virus*** (HIV).

The key thing for you to understand about AIDS is that it is not easy to get through the things you do every day. You cannot "catch" AIDS like you can a cold or the chickenpox. You cannot get AIDS from doing things like going to school, using a bathroom, or riding in a school bus.

It is important to know the facts about AIDS. You can be a leader by knowing the truth.

All of the following statements about AIDS are true. Read them. Remember them. When you hear something about AIDS that isn't true, speak up. Say that you know the facts. Tell people the truth.

- You cannot get AIDS from the things you do every day, such as going to school, using a toilet, or drinking from a glass.
- You cannot get AIDS from sitting next to someone in school who has AIDS.
- You cannot get AIDS from living in the same house with someone who has AIDS.
- You cannot get AIDS from a kiss on the cheek, or from touching or hugging someone who is infected.
- You cannot get AIDS from a mosquito or any other kind of insect. The virus that causes AIDS dies inside of bugs, so there is no way they can give it to you.
- You can become infected with HIV either by having unprotected sexual intercourse with an infected person or by sharing drug needles or syringes with an infected person. Also, women infected with HIV can pass the virus to their babies during pregnancy or during birth.
- A person who is infected can infect others during sexual intercourse, even if no symptoms are present. You cannot tell by looking at someone whether he or she is infected with HIV. An infected person can appear completely healthy.
- You can play with someone who has AIDS just as you can with any of your other friends. This will not make you sick.
- Many different types of people have AIDS—male and female, rich and poor, white, Black, Hispanic, Asian,

and Native American.

- As of July 1993, more than 59,000 people aged 20-29 have been diagnosed with AIDS. Because a person can be infected with the virus that causes AIDS for as long as 10 or more years before the signs of AIDS appear, scientists believe that a significant number of these young people would have been infected when they were teenagers.

- Being sick isn't fun. Treat people with AIDS the way you want to be treated when you are sick.

See How Much You Know About HIV Infection And AIDS

1. What is the name of the disease that weakens the body's power to fight off illness?

2. What is the name of the virus that causes AIDS?

3. AIDS is easy to get.
☐ TRUE ☐ FALSE

4. Check all of the things that cannot infect you with HIV:
☐ a toilet ☐ a kiss on the cheek
☐ a drinking glass ☐ a mosquito
☐ going to school with someone who is infected with HIV
☐ helping someone who is infected with HIV or who has AIDS

Answers To Quiz

1. AIDS 2. HIV 3. FALSE 4. All of the items should be checked. They can't infect you with HIV.

Deciding What To Say To Teenagers (Junior And Senior High School Aged)

Teens need to know a lot more about HIV infection and AIDS than do younger children. Teens are more likely to face choices about drug and alcohol use, and sex.

Because HIV is spread through unprotected sexual intercourse or sharing drug needles and syringes, teens need to learn how to make decisions that keep themselves and others from being infected with HIV. Because alcohol and drugs can cloud thinking, teens need to learn that using these substances can cause them to make decisions which can put them at risk.

Like younger children, teens also must learn to distinguish myths from facts about HIV infection and AIDS. They need to learn about the issues that the disease poses for society, such as the importance of opposing prejudice and discrimination. Discussing all of these things will help equip teens to make decisions that can prevent the spread of HIV infection and AIDS.

In a conversation with a teen, consider including the following points about making decisions, HIV infection, and AIDS:

- Give a definition of AIDS.
- Give a definition of HIV infection.
- Point out that as of July 1993, over 300,000 Americans have AIDS and that more than 59,000 of them are between the ages of 20 and 29. A significant number of these people would have been infected when they were teenagers.
- Explain how HIV is transmitted from one person to another.
- Explain how to avoid HIV infection from sex.
- Explain how HIV is transmitted through drug use.
- Discuss how to join the community response to AIDS.
- Give your thoughts on the importance of understanding and compassion toward people with AIDS.
- Talk about the importance of eliminating prejudice and discrimination related to AIDS.

Becoming Infected Through Sexual Intercourse

Many teenagers are sexually active. Unprotected sexual intercourse with an infected partner is one way to become infected with HIV. *Avoiding sexual intercourse is one sure way to avoid infection with the virus.* In deciding what you want to say to a young person about sex, you may want to consider these ideas:

Delay Sexual Intercourse. You may want to bear in mind that the idea of delaying sexual intercourse conflicts with the many sexual messages young people encounter

every day on television, in movies, at school, and from friends. Many young people conclude that "everyone is doing it."

By discussing the benefits of delaying sexual intercourse, you can help a young person make a wise and informed decision about when to become sexually active. You may wish to emphasize the following benefits of delaying sexual intercourse:

- Most religious, cultural, and social traditions and family values favor postponing intercourse until marriage.

- The longer sexual intercourse is delayed, the longer the guarantee of one's safety from all sexually transmitted diseases, including HIV infection. Every 11 seconds a teen in the United States gets a sexually transmitted disease.

- Delaying sexual intercourse gives a person time to be sure he or she is physically and emotionally ready to engage in a sexual relationship.

- Delaying sexual intercourse helps prevent unwanted pregnancy. Every 30 seconds a teen in the U.S. gets pregnant.

How To Avoid Risky Situations. Even young people who truly intend to delay sexual intercourse can have trouble refusing strong persuasion. You can help them succeed by talking with them about how to anticipate and avoid situations in which they might be pressured to have sex.

For instance, pressure can arise when two people are alone at one of their homes or in a car parked on "lovers' lane." Tell young people that when such a situation occurs, they can refuse verbally, or they can simply leave. If they cannot walk home, they can call a friend or a parent to pick them up. Advise them to have change with them at all times so that they will be able to use a public telephone.

Explain to them that *no one* has the right to force them to have sexual intercourse, and then tell them some effective ways to refuse. You may want to consider the suggestions in the following section.

How To Say No To Risky Activities. Young people will be more likely to refuse activities that place them at risk for HIV infection if you suggest some effective ways to say no.

For instance, when you talk about sex and HIV infection, discuss ways to say no to sex. You might suggest some of the following examples, or use your own.

- "I am just not ready for it yet."

- "I know it feels right for you and I care about you. But I'm not going to do it until I'm sure it's the right thing for me to do."

- "I care about you but I don't want the responsibility that comes with sex."

- "I think sex outside of marriage is wrong."

- "I feel good about not having sex until I'm married. I've made my decision and I feel comfortable with it."

Ask the young people you talk with to think of some of their own ways to say no and to practice them with you.

What Can They Do Instead? Only telling young people what they shouldn't do can make a parent sound very negative. It will be helpful to discuss some risk-free alternatives. Young people will be better able to choose safe behaviors if you tell them ways to express their romantic feelings without risk of HIV infection.

You can make a list of these activities and review it during your conversation. Ask the young people you talk with to suggest some of their own ideas.

If You Think A Teen Is Sexually Active. Short of abstaining from sex, the best way to protect oneself from sexually transmitted diseases, such as HIV infection, is to have sex only with one faithful, uninfected partner in a long-term relationship.

It is crucial that people understand that the more sexual partners they have, the greater their risk of getting a sexually transmitted disease, such as HIV.

You can also help young people avoid dangerous sexual decisions by stressing that young people should avoid making decisions about sexual intercourse while under the influence of alcohol or other drugs. These substances cloud judgment and lower inhibitions, and people with clouded judgment are more likely to take sexual risks that will increase their chance of HIV infection.

You may wish to discuss the importance of using a latex condom. Such discussion may help young people make wise decisions that will reduce the risk of HIV infection during sexual intercourse. Latex condoms provide a barrier and, if used correctly and consistently, greatly reduce the risk of infection with sexually transmitted diseases, including HIV. People who decide to be sexually active outside a mutually faithful, long-term relationship with an uninfected partner should understand the importance of using a condom every time they have sexual intercourse.

For more detailed information about how to use a latex condom, read the part of this guide called "Common Questions, Accurate Answers."

Preventing HIV Transmission Caused By Needle Sharing

HIV often spreads among people who share needles and syringes. If you know young people who use needles for a medical reason (such as people with hemophilia or diabetes), make sure they use and dispose of their needles properly. Needles should be used only under a doctor's order and should never be shared.

In your role of counselor or guide, it is vital that you urge young people not to use drugs. Many drug users face a short, bleak future—jail, hospitalization, or an early grave—and drug use increases their risk of HIV infection.

If you talk with a young person about drug use and HIV infection, talk about ways to say no to drugs. You might suggest some of the following ways, or use examples of your own:

- "I just don't want to take drugs."
- "I don't want to lose my job. Drugs and work don't mix."
- "I want to be a good athlete. Drugs will harm my body."
- "I want to go to college. I can't risk getting hooked on drugs."

- "I want to join the Army. Drugs could blow my chances."
- "Drugs are illegal. I won't break the law."
- "When I take drugs, I don't feel in control. I don't like that feeling."
- "I love my life. Drugs can kill me."

Ask the young people you talk with to think of their own ways to say no to drugs and practice them with you.

If you think a young person you know has a drug problem, get professional help now. Contact your doctor, local health department, or social service agency to find out who can help you in your community. Call the 24-hour hotline of the National Institute on Drug Abuse (1-800-662-HELP) to find out where you can get help in your area.

Information For Young People (Junior And Senior High School Aged)

As of July 1993, more than 59,000 people between the ages of 20 and 29 have been diagnosed with AIDS. Many of them probably were infected with the virus that causes AIDS when they were teenagers.

You or your friends may unknowingly be doing things that put you at risk for getting AIDS. For instance, the virus that causes AIDS can be passed from one person to another through unprotected sexual intercourse. Today a teen in the U.S. gets pregnant every 30 seconds. Every 11 seconds a teen in the U.S. gets a sexually transmitted disease (STD), such as gonorrhea or chlamydia. The same sexual activities that cause pregnancy and give you STD's can infect you with the virus that causes AIDS.

There are other ways besides sexual intercourse that teens can get AIDS. To find out how to protect yourself and your friends, read on.

What Is AIDS?

AIDS stands for ***acquired immunodeficiency syndrome***.

AIDS is a condition in which the body's immune system—the system that fights off sickness—breaks down. Because the system fails, a person with AIDS typically develops a variety of life-threatening illnesses.

What Is HIV Infection?

AIDS is caused by the virus that scientists call the ***human immunodeficiency virus***, or HIV. A virus is a small germ that can cause disease.

If HIV enters your bloodstream, you may become infected with HIV. From the time a person is infected, he or she can infect others, even if no symptoms are present. A special blood test can detect HIV infection.

HIV can hide in a person's body for years without producing any symptoms. Even if no symptoms are present, anyone infected with HIV should be under a doctor's care.

People infected with HIV can develop many health problems. These can include extreme weight loss, severe pneumonia, a certain form of cancer, and damage to the nervous system. These illnesses signal the onset of AIDS. In some people, these illnesses may develop within a year or two. Others may stay healthy for as long as 10 or more years before symptoms appear.

What Is The Difference Between HIV And AIDS?

HIV infection and AIDS are serious health problems. AIDS is the result of a long process that begins with HIV infection.

A person will not develop AIDS unless he or she has been infected with HIV. By preventing HIV infection, we can prevent future cases of AIDS.

How Does Someone Become Infected With HIV?

A person becomes infected when HIV is introduced into his or her bloodstream. There are two main ways that people become infected with HIV:

- By engaging in unprotected sexual intercourse—vaginal, anal, or oral—with an infected person.

- By sharing drug needles or syringes with an infected person.

Also, women who are infected with HIV can pass it on to their babies during pregnancy, birth, or very rarely, breast-feeding.

Last, some people have become infected through receiving blood transfusions. Since 1985, the American blood supply has been tested for HIV. Transmission through an infected blood transfusion is extremely rare today.

How Do You Get HIV Through Sex?

HIV is spread through unprotected sexual intercourse, from male to female, female to male, or male to male.

HIV may be in an infected person's blood, semen, or vaginal secretions. It is thought that it can enter the bloodstream through cuts or sores—some so small you don't know they're there—on tissue in the vagina, penis, or rectum, and possibly the mouth.

Since many people infected with HIV have no symptoms, you can't be sure who is infected. Any exchange of infected blood, semen, or vaginal secretions may spread the virus. Therefore, the more sexual partners you have, the greater your chances of encountering one who is infected, and then becoming infected yourself.

How Do You Get HIV From Sharing Needles?

Sharing needles, even once, is a very easy way to be infected with HIV. Whether you inject IV drugs or steroids, you risk becoming infected with HIV if you share needles or syringes. Blood from an infected person can stay in a needle or syringe and then be transmitted to the next person who uses it.

Important Questions

How can you tell if the person you are dating or would like to date has been exposed to HIV? The simple answer is, you can't. But as long as sexual intercourse and sharing drug needles are avoided, it doesn't matter.

If you are thinking about becoming sexually involved with someone, here are some important questions to consider.

Has this person had any sexually transmitted diseases? How many people has he or she been to bed with? Has he or she experimented with drugs? All of these are sensitive questions. But they are important, and you have a responsibility to ask.

You should think of it this way: If you know someone well enough to have sex, the two of you should be able to talk about HIV infection and AIDS. If someone is unwilling to talk, you shouldn't have sex.

How Can I Avoid HIV Infection?

Don't do drugs of any kind. Sharing needles to inject drugs can infect you. And many drugs, especially alcohol, can cloud your judgment and cause you to do things that place you at risk for HIV infection.

Delay sexual intercourse. Don't have sexual intercourse. Abstinence is the only sure protection. If you do have sexual intercourse, wait until you are in a long-term, mutually faithful relationship, such as

marriage, with an uninfected partner. By choosing not to have intercourse, you:

- help guarantee your safety from all sexually transmitted diseases, including HIV infection. Remember, every 11 seconds a teen in the U.S. gets a sexually transmitted disease.
- give yourself more time to be sure you are physically and emotionally ready to engage in a sexual relationship.
- give yourself more time to learn and understand more about the physical and emotional aspects of sexual relationships.
- follow religious, cultural, and social traditions that favor postponing intercourse until marriage.
- help guarantee your safety from unwanted pregnancy. Remember, every 30 seconds a teen in the U.S. gets pregnant.

When you decide you are ready to become sexually active, do so only with one uninfected partner in a mutually faithful, long-term relationship, such as marriage.

Avoid sexual intercourse with people who may be infected with HIV. These include people who have:

- injected drugs.
- had multiple or anonymous sex partners.
- had any sexually transmitted diseases.

If you have sexual intercourse outside of a mutually faithful, long-term relationship with an uninfected partner, use a latex condom whenever having any type of sexual intercourse.

Do not make decisions about sexual intercourse while under the influence of alcohol or other drugs. These substances can cloud your judgment and cause you to take risks that could put you in danger of becoming infected with HIV.

How Else Can I Help Stop AIDS?

If you've read this far, you know the facts about HIV infection and AIDS. You'd be surprised at how many people don't know them. A lot of people believe all sorts of myths about AIDS—myths that can be very harmful.

These myths can cause people to unknowingly put themselves, and others, at risk of infection. They can also cause people to treat others unfairly. For instance, some people incorrectly think that AIDS only affects certain groups of people. Because they fear AIDS, they do cruel things to people in those groups.

We should work to make sure that such prejudice and unfair treatment doesn't happen. Now that you know the facts about HIV infection and AIDS, you can tell others the truth and speak out against myths and prejudice.

What's more, people infected with HIV and those with AIDS can use your help. If you know someone who has AIDS, you can give compassion, friendship, or other help without fear of infection from everyday contact.

Even if you don't know anyone who is infected, you can join your community's

effort to stop AIDS. You can volunteer your time with a local health organization, youth group, or religious group that has an HIV and AIDS program. Or you can contribute just by informally educating your peers about AIDS. Who knows? You just may save someone's life.

Do You Know The Facts About HIV Infection And AIDS?

1. HIV can be spread through which of the following?
   A. insect bites
   B. everyday contact
   C. sharing drug needles
   D. sexual intercourse

2. You can tell by looking whether a person is infected with HIV.
☐TRUE ☐FALSE

3. From the time a person is infected with HIV, he or she can infect others.
☐TRUE ☐FALSE

4. Providing help to people infected with HIV or people with AIDS does not put you at risk of infection.
☐TRUE ☐FALSE

5. Babies can be infected by their mothers during pregnancy, birth, or, very rarely, breast-feeding.
☐TRUE ☐FALSE

6. If you have sexual intercourse only with members of the opposite sex, you cannot be infected with HIV.
☐TRUE ☐FALSE

7. If they are used properly and consistently, latex condoms are an effective way to prevent the spread of HIV.
☐TRUE ☐FALSE

8. The more sexual partners you have, the greater your chances of becoming infected with HIV.
☐TRUE ☐FALSE

9. If you think you've been exposed to HIV, you should seek counseling and be tested.
☐TRUE ☐FALSE

Answers To Quiz

1. C and D 2. FALSE 3. TRUE 4. TRUE
5. TRUE 6. FALSE 7. TRUE 8. TRUE
9. TRUE

How To Join The Community Response

Everyone Can Help

You are a vital member of the community team that provides HIV and AIDS education, reinforces safe behavior, and promotes healthful attitudes. When parents and other adults join with civic groups, youth groups, educators, and religious groups, communities can convey these messages to young people and prevent the spread of HIV infection and AIDS.

Both adults and young people can join the community's efforts by talking to friends, neighbors, colleagues, and relatives. Remember, you don't have to be an expert to teach people about HIV infection and AIDS. By speaking with peers, people who know the facts about HIV infection and AIDS can help stop the spread of the disease.

Using Community Organizations

Many communities have valuable resources to inform their young people about HIV infection and AIDS. These organizations, such as the American Red Cross, the March of Dimes, National Urban League, National Council of La Raza, Boys' Clubs and Girls' Clubs, and your local "Y," can tell you how to get involved with public education, volunteer programs, and fund-raising drives. To find out about such resources in your community, look for listings in the telephone book.

You can also invite speakers from these groups to address your group about HIV infection and AIDS prevention, where appropriate. A local health organization that focuses on AIDS treatment, counseling, or education can help you find good speakers. To get the name of such an organization in your community, call the CDC National AIDS Hotline (1-800-342-AIDS). People with AIDS, health educators, or local and State government officials might make good speakers.

You Are The Key

Many community groups involved in the fight against AIDS operate on shoestring budgets and depend heavily on individuals' contributions of time and money. Please help them succeed. Your community will appreciate it.

Help A Person With AIDS

One important way you can help is to volunteer your services to people with AIDS. As their condition becomes more disabling, people with AIDS have increasing trouble meeting their daily needs. You can offer help by shopping, cooking meals, or just visiting and talking with people with AIDS on a regular basis. To find out what you can do to help people with AIDS, you can contact an AIDS education or service organization, or an organization of people with AIDS in your community. For more information, call the CDC National AIDS Hotline (1-800-342-AIDS) or your local health department.

Comprehensive Health Education In Schools

You can talk to your local school board, superintendent, principal, teachers, guid-

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ance counselors, or child to find out about the HIV infection and AIDS education programs your local school offers and how you can contribute.

A comprehensive health education curriculum with an HIV infection and AIDS component is an excellent way to provide children with knowledge, skills, and support to lead healthy lives. A comprehensive school health education curriculum is an organized, sequential, school health curriculum that starts at the appropriate ages and continues through senior year. It can teach students at the appropriate ages about sexually transmitted diseases, drug abuse, AIDS, and other health concerns, and help them develop decision-making skills and healthy lifestyles.

Make sure your local educators know that you want young people to learn about HIV infection and AIDS prevention in school. PTA meetings can be perfect settings to discuss this issue.

Using Local Media

Your local media play an important role in your community's response to HIV and AIDS. Call or write to your local television and radio stations and newspapers, urging them to air more AIDS public service announcements that target young people, publish stories related to HIV infection and AIDS, and report prevention facts accurately.

Obtaining And Distributing Educational Materials

You can get a variety of educational materials, including posters, brochures, and additional copies of this guide through the CDC National AIDS Hotline (1-800-342-AIDS) or by writing to: CDC National AIDS Clearinghouse, P.O. Box 6003, Dept. G, Rockville, MD 20849. You can hang posters in restaurants, bowling alleys, bus stops, beauty parlors, shops, and pharmacies. Think of the young people you know, and try to reach them in other creative ways.

Where To Go For Further Information And Assistance

National Resources

The Centers for Disease Control and Prevention National AIDS Hotline (1-800-342-AIDS) offers 24-hour service seven days a week to respond to any questions that you or a young person may have about HIV infection and AIDS. All calls are free, and you need not give your name. The service is available in Spanish (1-800-344-7432) and for the deaf (1-800-243-7889).

Hotline information specialists also can refer you to groups in your area that work professionally on HIV infection and AIDS issues. Also, they can direct you to local counseling and testing centers, and tell you where to get additional materials.

For additional copies of this guide and other publications on AIDS and HIV infection, you can call the CDC National AIDS Clearinghouse (1-800-458-5231) or write the Clearinghouse at P.O. Box 6003, Rockville, MD 20849.

State And Local Health Departments

If you have questions about AIDS prevention efforts in your community, the National AIDS Hotline can tell you how to reach your State or local health department. Also, you can find the number listed under "Health Department" in the local and State Government section of your telephone book.

Community Organizations

Thousands of local organizations, such as the PTA, March of Dimes, National Urban League, National Council of La Raza, the American Red Cross, and Boys' Clubs and Girls' Clubs, are working hard to stop the spread of HIV infection. To find out about such organizations in your community, look for them by name in the telephone book or call your local health department.

Schools

Talk to your local school board, superintendent, principal, teachers, or guidance counselors to find out about the HIV and AIDS education programs that your local school offers, and how you can help to make them work. Make sure they know that you support learning about preventing HIV infection and AIDS as part of comprehensive health education in school.

The Health Care Team

If you have concerns about your health or the health of your child, share them with a doctor, nurse, or another health care provider.

TEEN SEXUALITY

A IS FOR AIDS

8043 V COL 15 min EJ

In this program, Dr. Andy Answer, an engaging animated dog, leads a group of primary-aged children on a journey to uncover the facts about AIDS. ALTSCHUL GROUP, 1992

AIDS (DISEASE); CHILDREN'S FILMS - ELEMENTARY; JOHNSON, MAGIC; SEX EDUCATION

ABOUT AIDS

33 V COL 20 min A

Helps viewers separate facts from fiction and deals directly with issues including self-protection, testing for AIDS, what a positive test result means, and where a person can go if they believe they've been exposed to HIV. CHANNING L. BETE CO., 1987

AIDS (DISEASE); DISEASES; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES

AIDS - WHAT EVERYONE NEEDS TO KNOW

234 F COL 18 min HA

This authoritative film, made in cooperation with the UCLA AIDS Center, examines the treatment of AIDS cooly and thoughtfully. Viewers learn how the AIDS virus destroys the immune system, how AIDS is and is not transmitted, the growing danger to the general population, and how to protect oneself. CHURCHILL FILMS, 1986

AIDS (DISEASE); DISEASES; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES

AIDS AND YOUTH: A PARENT'S DOCUMENTARY

9490 V COL 30 min JHA

This video is designed to educate parents about AIDS in order to teach their children. Results of a student survey and insight on AIDS by researchers Dr. Richard Beazely and Dr. John Orlando give parents ideas for approaching and educating their children. Although aimed at parents, the program also helps enhance the knowledge of students, decreasing the chances of the spread of AIDS. KAROL VIDEO, 1991

AIDS (DISEASE); PARENTING; SEXUALLY TRANSMITTED DISEASES; YOUNG ADULT ISSUES

AIDS BABIES

7954 V COL 58 min HA

This video deals with the plight of babies born with Aids and focuses on the inspiring examples of dedicated caregivers such as Mother Hale and Dr. Elisabeth Kubler-Ross. CINEMA GUILD, 1990

AIDS (DISEASE); HEALTH CARE; INFANTS; SOCIAL ISSUES

AIDS EDUCATION

9719 V COL 28 min HA

This program examines innovative AIDS education programs in a San Francisco first grades and a New Hampshire high school; it also includes interviews with Dartmouth-Hitchcock Medical Center staff, Congresswoman Pat Schroeder, and former Surgeon General C. Everett Koop. FILMS FOR THE HUMANITIES, 1993

AIDS (DISEASE)

AIDS: EVERYTHING YOU SHOULD KNOW

237 F COL 20 min HA
5130 V

Hosted by Whoopi Goldberg, this film is designed specifically for teen-agers. It will help them take seriously their responsibilities to avoid exposure to the deadly AIDS virus. In keeping with the recommendations and guidelines of states and local school districts and Centers for Disease Control, this film teaches that sexual abstinence is the primary method of AIDS prevention. Includes discussion of the use of condoms. AIMS MEDIA, 1987

AIDS (DISEASE); DISEASES; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES; YOUNG ADULT ISSUES

AIDS: FEAR OUT OF CONTROL

79 V COL 21 min HA

Questions from students at Miami Carol City High School initiated this video on AIDS that covers the common concerns of young adults and the general public. The production involves researchers from the University of Miami Medical School, social workers from Health Crisis Network of Miami, and the Dade County Health Department. Videotaped segments with AIDS patients, their family members, and community support staff add an important dimension to the production. IMPACT FILMS, 1986

AIDS (DISEASE); DISEASES; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES; YOUNG ADULT ISSUES

AIDS IN THE BARRIO

5348 F COL 28 min JHA
5782 V

This film focuses on the specific economic, social and cultural factors in Latino communities which influence perception of the AIDS crisis, including macho attitudes about sexuality, traditional relations between men and women, prejudices against homosexuality, and the prevalence of drug abuse. Filmed in the Puerto Rican neighborhoods of Philadelphia. CINEMA GUILD, 1990

AIDS (DISEASE); HISPANIC AMERICANS

AIDS IN THE WORK PLACE

4723 V COL 15 min A

This program explains to workers how AIDS is and is not transmitted. Produced for training of State of Florida employees, the video emphasizes that the disease is not transmitted by casual contact. It assumes that learning scientific facts can reduce the fear of catching AIDS. It features an interview with a state employee who has AIDS. HRS, 1989

AIDS (DISEASE); DISEASES; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES

THE AIDS MOVIE

235 F COL 26 min HA

Paul, Sunnye, and Susan, three people with AIDS, share the realities of the disease, what it's like to live with it, and how to protect yourself against it. The focus is prevention. NEW DAY FILMS, 1986

AIDS (DISEASE); DEATH AND DYING; DISEASES; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES

THE AIDS SHOW

78 V COL 58 min A

This thoughtful documentary deals with the impact of the AIDS epidemic on the community most affected by the disease at the time: gay men. Based on San Francisco's Theatre Rhinoceros stage production by the same name. DIRECT CINEMA, 1986

AIDS (DISEASE); HOMOSEXUALITY; SEXUALLY TRANSMITTED DISEASES; THEATER

AIDS: WHAT DO WE TELL OUR CHILDREN?

7991 V COL 52 min HA

This documentary confronts the global issue of AIDS by providing the very latest information from international experts in AIDS research, treatment and education. It examines case studies from all walks of life and all corners of the world. LANDMARK FILMS, 1992

ADOLESCENCE; AIDS (DISEASE); HEALTH EDUCATION; SEX EDUCATION; SEXUALLY TRANSMITTED DISEASES

AIDS: WHAT EVERYONE NEEDS TO KNOW (REVISED)

4899 V COL 20 min JHA
4903 F

This updated edition of the top rated AIDS teaching video explains the facts about AIDS: how the virus is and is not transmitted, what high risk behaviors are and why it is necessary to avoid them. Animation explains the body's immune system, showing how the AIDS virus disables it. Stresses prevention through abstinence and avoiding used IV drug needles. Interviews with AIDS patents bring home the absolute necessity of avoiding infection. CHURCHILL FILMS, 1990

AIDS (DISEASE); DISEASES; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES

AIDS-WISE, NO LIES

7942 V COL 22 min HA

Ten young people whose lives are affected by AIDS reveal thoughts, feelings, and experiences in their own words from their own environment. Viewers are left with the knowledge that they have choice and control over contracting AIDS. NEW DAY FILMS, 1988

AIDS (DISEASE); HEALTH EDUCATION; SEX EDUCATION

ALL THE YEARS

4411 F COL 26 min HA
5022 V

A young man who has been resisting the passage into maturity finally comes to terms with it. (BEACON SHORT STORY COLLECTION) BEACON FILMS

CALLAGHAN, MORLEY; CANADIAN LITERATURE; SHORT STORIES; YOUNG ADULT FILMS; YOUNG ADULT LITERATURE

AM I NORMAL?

767 F COL 24 min JHA
7950 V

AM I NORMAL? is a situation comedy about the experiences boys go through during puberty. It presents the facts about male sexual development, which raises important issues about masculinity, identity, and peer pressure. This film is about sex education with humor and human feelings, an important contribution to helping males develop a healthy attitude about themselves and their sexuality. NEW DAY FILMS, 1979

ADOLESCENCE; SEX EDUCATION; YOUNG ADULT ISSUES

ANYTHING YOU WANT TO BE

8288 F COL 8 min JHA
8289 V

A young woman pursues her destiny in this teenager's humorous collision with sex-role stereotypes. NEW DAY FILMS, 1971

SEX ROLES; TEENAGERS; WOMEN'S STUDIES; YOUNG ADULT ISSUES

BABY BLUES

6734 V COL 25 min JHA

Baby Blues reflects the teenage point of view on pregnancy without moralizing or sugar coating the issues. The situation is not romanticized in any way. The film presents options without giving advice. It demonstrates the consequences of unprotected sex in a way that breaks through the "it can't happen to me" barrier. It invites young viewers to examine their feelings, beliefs and attitudes about unexpected pregnancies. After all, if it could happen to Kristen and Jason, it can happen to anyone. NATIONAL FILM BOARD OF CANADA, 1990

PREGNANCY; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

BAD BLOOD

6737 V COL 60 min JHA

The new term at Degrassi opens with a campus controversy when condom machines are put in the girl's and boy's bathrooms. B.L.T. finds a new girlfriend but dreads telling Michelle. In a bid to win enough money for a down payment on a car, Joey walks naked through the cafeteria. Dwayne is shocked to learn that his new girlfriend is HIV positive. One of the 1992 ALA Selected Films for Young Adults. (KIDS OF DEGRASSI STREET SERIES) DIRECT CINEMA, 1990

AIDS (DISEASE); BIRTH CONTROL; SEXUALLY TRANSMITTED DISEASES; YOUNG ADULT FILMS

BEFORE STONEWALL: THE MAKING OF A GAY AND LESBIAN COMMUNITY

4242 F COL 87 min A

From the social experimentation of the Roaring Twenties, to the scapegoating of homosexuals during the McCarthy [illegible] to the development of the early homophile rights movement. Before Stonewall presents a unique portrait of the history of homosexual experience in America. Using filmed recollections and a wealth of archival material, both from the mass media's portrayal of homosexuality and from the gay subculture's own documentation, the film traces the social, political and cultural development of the lesbian and gay community. CINEMA GUILD

HOMOSEXUALITY; U.S. HISTORY

THE BIG GULP

8902 V COL 24 min IJH

Amanda and Busy decide to spice up their Friday night by crashing Chrissy's sleep-over party. When the boys arrive and start drinking, the party games soon spin out of control and the girls learn something new about friendship and growing up. (READY OR NOT) DIRECT CINEMA, 1993

ADOLESCENCE; PEER PRESSURE; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

BIRTH CONTROL: MYTHS AND METHODS, REVISED

4480 F COL 28 min JHA
6221 V

A film for teenagers and adults to combat the myths and ignorance about conception and to inform, persuade, and reduce unplanned pregnancies. Describes the devices and methods available with prescription and those that can be obtained over the counter at a drugstore. Tells how they are used, their advantages, disadvantages, and possible side effects. A section is devoted to natural family planning. CHURCHILL FILMS, 1988

BIRTH CONTROL; SEX EDUCATION

BLACK PEOPLE GET AIDS TOO

4462 V COL 21 min JHA

This film addresses the issue of AIDS in the black community, disposing of the myth that AIDS is primarily a disease of white male homosexuals by citing facts about the prevalence of AIDS among black men, women, and children. Animation and interviews with black health professional explain how the immune system works, how the AIDS constitutes high-risk behaviors, and how AIDS is transmitted. CHURCHILL FILMS, 1988

AIDS (DISEASE); DISEASES; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES

BLOOD BROTHERS: THE JOEY DIPAOLO STORY

8136 V COL 30 min EIJH

An eleven-year-old Brooklyn boy who contracted AIDS from a blood transfusion confronts his community's reaction to him and their confusion about the disease. As one of 20,000 American youngsters who are HIV-positive, Joey's true story is a gripping lesson in courage, as he tells his friends and classmates that he has AIDS. AMBROSE VIDEO, 1992

AIDS (DISEASE); DISEASES; SOCIAL ISSUES; YOUNG ADULT ISSUES

BOYS AND GIRLS

4416 F COL 26 min JH

A young girl rebels against the stereotyped role insisted on by her parents because of her sex. Despite her ability and desire to work alongside her father at the family fox farm, Margaret is constantly forced to step aside for her brother and assume chores considered "woman's work". Based on the story by Alice Munro. (BEACON SHORT STORY COLLECTION) BEACON FILMS

CANADIAN LITERATURE; MUNRO, ALICE; SHORT STORIES; YOUNG ADULT FILMS; YOUNG ADULT LITERATURE

BUSY'S CURSE

8905 V COL 24 min IJH

Busy isn't thrilled with the idea of getting her first period. She doesn't understand why everyone else makes such a big deal out of something she sees as nothing but trouble. With patience and understanding, Busy's mom helps her to understand that becoming a woman opens many new doors and that, period or no period, she can be whatever she wants to be. (READY OR NOT) DIRECT CINEMA, 1993

ADOLESCENCE; MENSTRUATION; PUBERTY; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

BUT HE LOVES ME

6465 V COL 46 min JHA

A CBS Schoolbreak Special about an inexperienced girl who gets involved with a popular boy in her high school. Riding the crest of a new love and sudden popularity, she overlooks his darker side; jealousy, possessiveness, and abusive behavior toward her. Stimulates discussion about abusive relationships-- their causes, effects, and how to avoid them. CHURCHILL FILMS, 1991

YOUNG ADULT FILMS; YOUNG ADULT ISSUES

BY PARENTS FOR PARENTS

9604 V COL 29 min A

This dynamic and innovative program for parents covers a cross section of parent/child dilemmas, and provides innovative strategies for improving family life and reducing family stress. Each vignette offers the viewer an opportunity to observe a broad range of parenting styles and techniques. Important adolescent difficulties are covered . FILM IDEAS, 1993

ADOLESCENCE; CHILD DEVELOPMENT; FAMILY; PARENTING

CIRCLE CALLED MAN

1545 F COL 22 min JHA

Designed to provide venereal disease information in a manner which stimulates interest and promotes receptivity and retention. This film presents the facts about its cause and effects and cure inoffensively, through symbolic artwork, with scare tactics, without graphic dramatics. AIMS MEDIA, 1976

DISEASES; HEALTH EDUCATION; SEX EDUCATION; SEXUALLY TRANSMITTED DISEASES

COMING OF AGE

8278 F COL 60 min IJH
8279 V

Teenagers and counselors gather together for one week at a summer camp in the mountains above Los Angeles, California. These young people, from every race and social class, from gang members to student body presidents, are here to confront personal conflicts created by racial tension, sexuality, family breakdown and violence. NEW DAY FILMS, 1982

RACE RELATIONS -- UNITED STATES; SEXUALITY; TEENAGERS; YOUNG ADULT ISSUES

COMMON THREADS: STORIES FROM THE QUILT

5159 V COL 80 min JHA

Common Threads is a powerful documentary feature focusing on five individuals who died of AIDS, including an IV drug user, a former Olympic decathlon star and a boy with hemophilia, Their stories reflect the diversity and common tragedy of those who have died of AIDS. Through interviews, photographs, home movies and other remembrances, the film celebrates the unique personalities and achievements, interweaving these personal histories with an objective, yet pointed, chronology of the epidemic's development. DIRECT CINEMA, 1989

AIDS (DISEASE); YOUNG ADULT ISSUES

A DANGEROUS AFFAIR

8174 V COL 30 min HA

AIDS among teenage women increased 70 percent last year. This program, based on the true story of a promising college student from an average family, demonstrates that AIDS can happen to anyone. This true account of a young woman's love affair and her subsequent infection with the HIV virus makes its point -- that it's impossible to know the truth of a partner's sexual history -- with considerable power. AMBROSE VIDEO, 1991

AIDS (DISEASE); DISEASES; SEXUALLY TRANSMITTED DISEASES; TEENAGERS; YOUNG ADULT ISSUES

DEAR DIARY

1107 F COL 25 min IJ
9107 V

DEAR DIARY is a funny, educational film about female puberty, presented in a situation comedy format. Like its companion film for boys, AM I NORMAL?, DEAR DIARY both raises and answers the key questions teenagers have as they enter puberty. Information about body changes and maturation is presented tastefully with humor and reassurance. The important issues of self-image, peer pressure, and pressure to date are dealt with in a way girls can identify with and understand. NEW DAY FILMS, 1981

ADOLESCENCE; PUBERTY; SEX EDUCATION; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

DEDICATED TO THE ONE I LOVE

7137 V COL 46 min IJHA

When Ron, a popular high school senior, dies in a car accident, Amy, the yearbook editor and Ron's ex-girlfriend, launches a drive to dedicate the yearbook to him. The staff is split, however, when they discover Ron was under the influence of drugs when his car crashed. Then Amy finds that Ron was also infected with the HIV virus and she is HIV positive as well. CHURCHILL FILMS

AIDS (DISEASE); SEXUALLY TRANSMITTED DISEASES; YOUNG ADULT FILMS

DOUBLE DUTCH/DOUBLE JEOPARDY

7349 V COL 19 min EJH

A no sex, responsible- sex message, with a no - use drug/alcohol message. PE teacher and world champion double dutch coach Anne Thornton introduces her class to David Kamens, 20, who has been living with Aids for 2 years. In this supportive environment, the children express their fears and concerns and give advice on what behaviors to avoid. FILM IDEAS, 1991

AIDS (DISEASE); HEALTH EDUCATION; SEX EDUCATION; YOUNG ADULT ISSUES

DOUBLE TALK

8903 V COL 24 min IJH

On an overnight band trip Justin and Chrissy arrange a date which doesn't turn out as planned. After thinking they are meeting for dinner, the two have to hide in a closet to avoid detection by the band leader. When Amanda discovers them kissing in the closet she unwittingly spreads the rumor that they were doing much more. (READY OR NOT) DIRECT CINEMA, 1993

ADOLESCENCE; SEX ROLES; TEENAGERS; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

DRAWING CONCLUSIONS: A PROGRAM ABOUT SELF-ESTEEM

6728 V COL 19 min EIJH
6935 F

This discussion piece features Shelby as she copes with her mother and her boyfriend. The former constantly demeans her and her artistic talent; while the latter uses her insecurity to coerce her into a sexual relationship. One of the 1992 ALA Selected Films for Young Adults. CORONET FILM & VIDEO, 1989

YOUNG ADULT FILMS; YOUNG ADULT ISSUES

EUGENIE

1656 F COL 16 min JHA

Eugenie is a twelve year old, sometimes girl, sometimes woman, who lives with her divorced mother and younger sister. Eugenie is taunted by some local teen-age boys, taught by her baby-sitter who knows so much more than she about sex, and troubled by the mother who seems to care about her boyfriend and her looks more than her children. Eugenie is confused, caught between the last remnants of her childhood and the awakening sense of womanhood. Eugenie finally tries to take the first step toward becoming a woman; she panics and tries to retreat to the safety of her child's life. But she has taken an important step toward a fuller realization of her own sexuality. PHOENIX FILMS, 1977

ADOLESCENCE; DIVORCE; SEXUALITY; YOUNG ADULT FILMS

EVERYONE CAN AVOID AIDS

7938 V COL 20 min JHA

Everyone Can Avoid AIDS takes its viewers to a town h[all] meeting where the people of Fearville, USA, have a quest[ion] and answer session with Dr. Prevention. The townspeople are a hostile group who are very concerned about their safety. The clay characters represent America's diverse ethnic peoples. This allows the viewing audience to identify with a variety of characters and strengthens the concept that everyone should be aware of AIDS prevention. PROFESSIONAL MEDIA, 1989

AIDS (DISEASE); CLAY ANIMATION FILMS; SEXUALLY TRANSMITTED DISEASES; YOUNG ADULT ISSUES

FEMALE CYCLE

1679 F COL 8 min JH

This film is the story of menstruation, simply and understandably told. Animation illustrates the development of the oocyte (immature egg), its passage down the Fallopian tube, the preparation of the uterus in the event of fertilization, and, finally, the disintegration of the vascular walls of the uterus. FILMS, INC, 1969

MENSTRUATION; PUBERTY; SEX EDUCATION; YOUNG ADULT FILMS

GAY YOUTH

9286 V COL 40 min HA

The emotional challenges of being gay and lesbian are explored through interviews with gay and lesbian teens. A prominent feature of the film is a portrait of [Jose] Gutierrez, a recipient of the Bobby Griffith Memorial Scholarship. The scholarship is sponsored by the family of a 20-year-old gay man who committed suicide. One of the 1994 ALA Selected Films for Young Adults. FILMAKERS LIBRARY, 1992

HOMOSEXUALITY; SEXUALITY; YOUNG ADULT FILMS

GET USED TO ME

1300 F COL 16 min EIJ

The importance of people learning to accept each other for what they are. Elementary and junior high students will be able to identify with the young girl shown in this film which depicts the common problem of rejection by one's peers. MEDIA GUILD, 1977

YOUNG ADULT FILMS

HE LOVES ME, HE LOVES ME NOT

8910 V COL 24 min IJH

Busy is doing well in her karate class, and her instructor seems to be giving her special attention. When Busy and Amanda discuss Busy's growing crush on the teacher, they wonder whether Neal might see her as more than just a star pupil. Then, inadvertently, the girls discover that Neal is gay. After struggling to confront their feelings, [they] finally tell him what they know, and Neal helps th[em] understand their feelings and his. (READY OR NOT) DIRECT CINEMA, 1993

HOMOSEXUALITY; TEENAGERS; YOUNG ADULT FILMS

HER GIVEAWAY: A SPIRITUAL JOURNEY WITH AIDS

8612 V COL 21 min HA

This tape by Lakota Sioux videomakers Mona Smith is a candid portrait of Carole Lafavor, member of the Ojibwe tribe; activist, mother, registered nurse and person with AIDS. Lafavor, a former IV drug abuser and alcoholic, has confronted AIDS by combining Native beliefs and healing practices with western medicine. Her "giveaway", derived from traditional concepts of communal sharing, is a communities and to dispel "official" negation of the disease among Native Americans, women and lesbians. Carole's doctor, daughter and friends discuss her prognosis. Medicine man Almos Owen offers a Native American philosophy of illness. Citing the therapeutic value of "dawns, sunset and deer,. Lafavor hopes that reservations will prepare for people with AIDS wishing to return home to receive the loving support of their people. WOMEN MAKE MOVIES, 1988

AIDS (DISEASE); CANADA; HOMOSEXUALITY; NATIVE AMERICANS

HERPES: THE FORGOTTEN DISEASE

6107 V COL 28 min A

This specially adapted Phil Donahue Show reminds viewers that millions of Americans still suffer from herpes and more are contracting it every day. Herpes victims and Dr. Stephen L. Sacks, founder/director of the University of British Columbia Herpes Clinic, call attention to a serious disease that is being ignored and allowed to flourish while media attention is focused elsewhere -- a call not for diminishing awareness of AIDS, but for proper prevention and treatment of herpes and other STDs. FILMS FOR THE HUMANITIES

DISEASES; SEXUALLY TRANSMITTED DISEASES

HE'S SO FINE

9289 V COL 25 min JHA

Danny and his high school buddies think it's fine to harass girls until, in a dream, Danny wakes to a world in which the girls make the moves and guys are the victims. This look at sexual harassment makes its points with humor. One of the 1994 ALA Selected Films for Young Adults. MEDIA INC., 1993

SEXUAL HARASSMENT; TEENAGERS; YOUNG ADULT FILMS

HOPE ...IS NOT A METHOD (4TH EDITION)

9302 V COL 20 min JHA

While emphasizing that abstinence is the only 100% effective method for preventing sexually transmitted diseases and unwanted pregnancies, Hope ...Is Not A Method (4th Edition) compares and contrasts other forms of birth control for the sexually active young adult. ALTSCHUL GROUP, 1992

BIRTH CONTROL; SEXUALITY; SEXUALLY TRANSMITTED DISEASES

THE HOUSE OF TOMORROW

6395 V COL 57 min A

The Childhood journey concludes with a look at the many emotional and physical transformations that characterize puberty and adolescence. This program shows how that biological metamorphosis, when boys and girls become men and women, is marked in various cultures. Whether adolescence is a time of stress or manageable change critically depends upon how parents and teachers respond to a child's uniqueness throughout the years of childhood. The series concludes by reminding viewers that it matters greatly what we do and say to our children. They are "living messages to a time we will not see". (CHILDHOOD SERIES) AMBROSE VIDEO, 1991

ADOLESCENCE; CHILD DEVELOPMENT; PARENTING; PUBERTY

HOW TO TALK TO YOUR KIDS

8232 V COL 17 min JHA

This video deals with the topics of the day: sex, the homeless, and racism. Each topic features experts, children and parents exchanging ideas, feelings and suggestions on how to best handle the discussion of these contemporary problems .as well as moral and health decisions. CAROUSEL FILM & VIDEO, 1992

ETHICS; PARENTING; RACISM; SEXUALITY; YOUNG ADULT ISSUES

THE HUMAN PAPILLOMA VIRUS

7366 V COL 9 min JHA

HUMAN PAPILLOMA VIRUS explains what HPV is and that it primarily manifests itself as genital warts. After discussing symptoms, the tape outlines three goals of treatment: detection of abnormal cell changes, removal of all visible warts and dysplasia, and minimization of recurrence. It shows how colposcopy is used to evaluate the lower genital tract and discusses topical treatments, cryosurgery, laser surgery, or other surgery. FILM IDEAS, 1991

HEALTH CARE; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES

IN CONTROL

8044 V COL 27 min JHA

This program will help you teach high school students the skills necessary to say no when friends ask them to do something that could lead to trouble. ALTSCHUL GROUP, 1988

AIDS (DISEASE); PEER PRESSURE; RESPONSIBILITY; SEXUALLY TRANSMITTED DISEASES; YOUNG ADULT ISSUES

IN THE MIDST OF WINTER

8794 V COL 58 min HA

In The Midst Of Winter provides real-life answers to many of the questions that face anyone who has ever been touched by HIV and AIDS. By offering examples of how ordinary people from diverse backgrounds confront the stages of this disease, the film serves as an honest and therapeutic guide to coping with AIDS in these trouble times. PYRAMID FILMS, 1993

AIDS (DISEASE); HEALTH CARE

IT MUST BE LOVE 'CAUSE I FEEL SO DUMB

3055 F COL 29 min EIJ

Boy meets girl, boy loses girl, boy finds himself. This is the story of a shy, late-blooming boy who tries to impress his school's pretty, popular cheerleader and fails totally. LEARNING CORP OF AMERICA, 1976

ADOLESCENCE; CHILDREN'S FILMS - ELEMENTARY; YOUNG ADULT FILMS

IT WON'T HAPPEN TO ME

7756 V COL 13 min JHA

This interview with a young mother who has learned she and her daughter are HIV positive is powerful in its honesty. Having contracted the AIDS virus from unprotected sex during her teens, she wants her story to be a warning that might save lives. CONCEPT MEDIA

AIDS (DISEASE); YOUNG ADULT FILMS; YOUNG ADULT ISSUES

JUST A REGULAR KID: AN AIDS STORY

6078 V COL 34 min JHA

When Kevin Casio learns that he has been infected by the AIDS virus, he is determined to stay in school and continue his normal activities. Kevin's best friend Paul is leading a drive to keep AIDS victims out of school, but when Paul learns the facts about the disease and its transmission, he helps Kevin's classmates confront the irrational fears generated by myths and misinformation. MEDIA GUILD, 1987

AIDS (DISEASE); HEALTH EDUCATION; YOUNG ADULT FILMS

JUST FOR FUN

946[illegible] V COL 24 min JHA

When [illegible]in moves in with his older brother Andrew to attend [illegible]mmer school in the city, he has to struggle both with being accepted at his school and with his feelings about his brother's homosexuality. However, as he becomes more a part of the group at school, he becomes less dependent on his brother's company and more openly contemptuous of his lifestyle. One night Justin goes out with his new friends and finds himself participating in a gay-bashing. When the victim turns out to be his brother, he is forced to confront his own prejudices and to make some important decisions about where he stands. One of the 1994 ALA Selected Films for Young Adults. DIRECT CINEMA, 1994

FAMILY; HOMOSEXUALITY; PREJUDICES; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

KILLER NEXT DOOR

8293 V COL 60 min HA

The CBS News program "48 Hours" goes to Orange County, California, to examine the spread of AIDS into suburban America. Meet ordinary families who have been touched by the deadly virus, visit with AIDS activists who are taking their message of education and protection directly to young people at risk, and listen to critics who believe the incidence of AIDS in the heterosexual, non-drug using population has been greatly exaggerated by the media and the activists alike. (48 HOURS) AMBROSE VIDEO, 1992

AIDS (DISEASE); DISEASES; HEALTH CARE; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES

LIFE BEFORE BIRTH

5591 V COL 25 min HA
5964 F

This film looks at the complex process of growth and development that occurs as the fertilized human egg develops into a newborn baby. Three major features of this growth and development, cell division, differentiation and morphogenesis - are highlighted. There is also a look at two sources of abnormal growth and development. MEDIA GUILD, 1988

BIOLOGY; CHILD DEVELOPMENT; HEALTH EDUCATION; SEX EDUCATION

LIVING WITH AIDS

9219 V COL 60 min HA

Living with AIDS is an award- winning documentary that compassionately explores the personal stories behind the national statistics. This program looks at the diverse types of people who contract AIDS today, and at the impact the disease has had both on their lives and on the lives of their loved ones. It presents startling new information about the disease along with the perspectives of health-care professionals who handle the Herculean challenges of fighting AIDS. Living with AIDS presents vital new information about AIDS, its history, ways to prevent transmission, the testing process, and the importance of early detection. GPN, 1991

AIDS (DISEASE)

MENSTRUATION

3234 F COL 18 min JHA

Discusses the facts and fantasies of menstruation. PHOENIX FILMS

HEALTH EDUCATION; MENSTRUATION; SEX EDUCATION

A MILLION TEENAGERS

7170 F COL 22 min JH
7376 V

This much honored program on sexually transmitted dise[illegible] has been changed to add a major section on AIDS. Much of the information now comes out in a lively exchange between older peer counselors talking with 10th graders. CHURCHILL FILMS, 1991

AIDS (DISEASE); SEX EDUCATION; SEXUALITY; YOUNG ADULT ISSUES

NO MEANS NO

7964 V COL 32 min HA

NO MEANS NO powerfully and accurately captures the debates raging in our society today concerning date rape. Using a mock date rape trial as the vehicle, both defense and prosecution arguments are presented. DISCOVER FILMS, 1991

RAPE; SEX EDUCATION; SEXUAL HARASSMENT; SOCIAL ISSUES; WOMEN'S STUDIES

NOT A GAME: SEXUALLY TRANSMITTED DISEASES

4716 F COL 30 min HA

A slice-of-life drama set in an STD clinic, this focuses on the symptoms, causes, treatments and prevention of sexually transmitted diseases. The program mixes humor and human drama as it discusses the symptoms of STDs, and stresses the need for treatment. It also presents methods of transmission and prevention. CORONET FILM & VIDEO, 1989

HEALTH EDUCATION; SEX EDUCATION; SEXUALLY TRANSMITTED DISEASES

NOT ALL PEOPLE ARE STRAIGHT

4241 F COL 58 min A

Of the estimated twenty-two million homosexuals in this country, there are four to five million gay and lesbian parents with anywhere from eight to ten million children. Through open and honest interviews with the children and their parents, the film explores emotional conflicts within the family, legal custody problems, and the social discrimination that these families face. CINEMA GUILD

HOMOSEXUALITY; SEXUALITY; SOCIAL ISSUES

NOT YET BABY!

4757 F COL 28 min JH
7414 V

This film shows an innovative approach to pregnancy prevention for young teens, teaching sexual responsibility and readiness through the personal story of Chris and Tanya, two junior high school students on the brink of romance. We are shown the catastrophic consequences of fear, humiliation, pain and poverty that teenage mothers and fathers face. PHOENIX FILMS, 1989

SEX EDUCATION; YOUNG ADULT FILMS

ORIGINS OF MAN

8912 V COL 24 min IJH

Amanda is having a hard time adjusting to her new braces, and it doesn't help matters when she is assigned to work on a science project with Michael, one of the boys who has been teasing her. Underneath all the teasing, though, there is an attraction between the two which is a little confusing to both of them. Michael's grandfather helps him to understand the physical changes which are responsible for his feelings, and the growing tenderness between [illegible]d and Michael helps them to create a winning science project. (READY OR NOT) DIRECT CINEMA, 1993

ADOLESCENCE; PUBERTY; TEENAGERS; YOUNG ADULT FILMS

OUT OF BOUNDS: TEENAGE SEXUAL HARASSMENT

9528 V COL 19 min HA

Unwanted attention of a sexual nature is sexual harassment, and it isn't just a problem in the workplace. Sexual harassment is rooted in attitudes of superiority and abuses of perceived power. Men often develop disrespectful and demeaning habits during their teen years. To promote healthy, loving relationships, young men and women need to learn the skills of recognition, communication, self-reflection and personal responsibility. This program effectively illustrates examples and examines elements of sexual harassment among young adult. One of the ALA Selected Films for Young Adults. CORONET FILM & VIDEO, 1992

SEXUAL HARASSMENT; TEENAGERS; YOUNG ADULT FILMS

A PROMISE KEPT

9530 V COL 46 min HA

Since losing her husband Blair to AIDS, Karin Donnan has spent innumerable hours speaking to students about the reality of the disease. FIRST RUN FEATURES, 1992

AIDS (DISEASE)

PROS AND CONDOMS

7561 V COL 22 min HA

This humorous trigger tape provides a realistic look at sexually active college students and their views on condom use. A sense of invulnerability, belief that campus life is somehow safer than the real world, and embarrassment at talking about safer sex often means unprotected sex. As students offer their personal stories, they highlight the wide range of factors that influence sexual decision making. Their candid, often hilarious experiences are certain to break down audience resistance and provoke discussion and action. CHURCHILL FILMS, 1991

AIDS (DISEASE); SEXUALITY; SEXUALLY TRANSMITTED DISEASES; YOUNG ADULT ISSUES

PROTECT YOURSELF

9492 V COL 46 min IJHA

There is a special introduction for parents by Audrey Hepburn which, according to the teacher's discretion, may or may not be shown in the classroom. The two-part video program takes place, for the most part, in a pre-teen classroom where Ms. Rodriguez a health educator, explains what AIDS is, how it can be transmitted, and how a person can protect him or herself from becoming infected. The concerns of four students are dramatized through interweaving segment. A girl is upset about finding a strange man in her divorced mother's bed; a boy feels sure his brother is homosexual; another girl has a steady boyfriend and a pregnant unwed sister; another boy is concerned about his aunt's illness that seems to have some symptoms of AIDS. UNITED LEARNING, 1991

AIDS (DISEASE); SEX EDUCATION; SEXUALLY TRANSMITTED DISEASES

PUBLIC LAW 106: THE BECKY BELL STORY

8138 V COL 30 min JHA

Becky Bell, a 17-year-old girl in Indiana, feared her parent's disapproval too much to tell them she was pregnant. Since Indiana state abortion law required parental consent, Becky went for an illegal abortion and died of an infection. With more than one million teenage girls becoming pregnant each year, this program offers necessary information from Becky's real parents. The dramatization of Becky's story is a moving tragedy, full of lessons for families and teenage women. AMBROSE VIDEO, 1992

ABORTION; PREGNANCY; TEENAGERS; WOMEN'S STUDIES; YOUNG ADULT ISSUES

A REAL NAKED LADY

2415 F COL 13 min A

Intrigued by pictures in a "girlie" magazine, three young boys yearn to see "a real naked lady." Through the open window of an art school, they take turns peeking at the nude model. Jacob gets caught and the teacher brings him inside, hands him charcoal and paper, and orders the embarrassed boy to draw. Told with humor and delicacy, this is a typical incident illuminating the emerging sexuality of young boys. FILMS, INC, 1980

ADOLESCENCE; COMEDY FILMS

REAL PEOPLE: TEENS WHO CHOOSE ABSTINENCE

9287 V COL 29 min IJH

Teens who have chosen abstinence from sexual intercourse discuss the reasons for their decision and offer techniques for resisting peer pressure. Through group discussion, role-playing and class presentations, the teens show how this choice has affected their lives. One of the 1994 ALA Selected Films for Young Adults. SUNBURST COMMUNICATIONS, 1994

SEXUALITY; TEENAGERS; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

SAYING NO...A FEW WORDS TO YOUNG ADULTS ABOUT SEX

8045 V COL 18 min JH

This film appeals to young adults and offers a modern approach toward the subject of saying no when facing decisions about sex. ALTSCHUL GROUP, 1991

PREGNANCY; SEX EDUCATION; SEXUALITY; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

SEX AND THE AMERICAN TEENAGER

632 F COL 32 min JH
8791 V

This honest, non-threatening film shows how today's teens and parents really feel about sexuality and love. It challenges teens to examine their values and consider the consequences of their behavior, and shows parents the real communication with their teenagers. PYRAMID FILMS, 1986

SEX EDUCATION; SEXUALITY; YOUNG ADULT ISSUES

SEX, DRUGS AND AIDS

633 F COL 20 min HA

Speaks frankly to young people in their own language and answers questions about unsafe sexual and drug-related activities. It explains what AIDS really is, how you get it and how you don't get it, and how to be safe. Hosted by Rae Dawn Chong. O.D.N. PRODUCTIONS, 1987

AIDS (DISEASE); DISEASES; DRUG ABUSE; HEALTH EDUCATION; SEXUALLY TRANSMITTED DISEASES

STD BLUES

4758 F COL 33 min JH
7448 V

The personal stories of three teenage couples, each taking a different route in their sexual choices, are explored in depth. The consequences they face are as divergent as their sexual experiences. In STD BLUES the "it couldn't happen to me" attitude is shattered for the myth it is and always has been. STD Blues is also laced with innovative raps and comedy skits performed by the NEW IMAGE TEEN THEATRE. These are blended cleverly to give perspective and relief, as well as provoke critical thought in an original way. PHOENIX FILMS, 1987

GUIDANCE; HEALTH EDUCATION; SEX EDUCATION

STOOD UP!!

5393 V COL 45 min JHA

This film is about two teenagers who plan to go to their senior prom together, but Becky is stood up by Garrett. As the story unfolds, the fact that honoring one's commitments is not a matter of convenience is brought home in a genuine and instructive manner. Additionally, the importance of understanding one's rights and obligations, and finding responsible solutions is demonstrated in a way that will spark thought and discussion. FILMFAIR COMMUNICATIONS, 1991

RESPONSIBILITY; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

TALKIN' ABOUT AIDS

8042 V COL 30 min HA

This program uses a combination of rap music, dramatic vignettes, animation, and interviews to explain the latest information on AIDS to teens. ALTSCHUL GROUP, 1990

AIDS (DISEASE); HEALTH CARE; SEX EDUCATION; SEXUALLY TRANSMITTED DISEASES; TEENAGERS

TALKING ABOUT CHANGES

7352 V COL 20 min EJH

During adolescence boys and girls experience rapid change, both in their bodies and in their relationships with others. They often send out hidden messages to try and get their parents to talk with them about the things that are confusing them. By listening carefully, parents can begin to open the lines of communication which will help guide teens through these difficult years. (FACTS AND FEELINGS) FILM IDEAS, 1991

SEXUALITY; VALUES; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

TALKING ABOUT CHOICES

7350 V COL 20 min EJH

The decision to be sexually active is one which can have very serious consequences for unmarried teen-agers. Certain myths and pressures are difficult to resist, but talking about the facts and exploring their feelings can help teens make the right choices. (FACTS AND FEELINGS) FILM IDEAS, 1991

PREGNANCY; SEXUALITY; SEXUALLY TRANSMITTED DISEASES; YOUNG ADULT ISSUES

TALKING ABOUT FACTS

7351 V COL 20 min EJH

During puberty boys and girls experience many confusing changes, both physical and emotional. Talking about the facts in a straightforward and honest way, parents can help their kids understand how these changes are preparing them for adulthood. This video contains a clear, concise explanation of human reproduction from conception to birth. (FACTS AND FEELINGS) FILM IDEAS, 1991

PREGNANCY; SEX EDUCATION; SEXUALITY; YOUNG ADULT ISSUES

TALKING ABOUT MEANINGS

7355 V COL 14 min EJH

It is important for families to discuss values as the basis for making decisions regarding sexuality and sexual activity. The media often deliver unrealistic sexual messages which undermine individual values, but rejecting these messages or viewing them critically can help teens to establish their own beliefs about sexuality. (FACTS AND FEELINGS) FILM IDEAS, 1991

FAMILY; SEXUALITY; VALUES; YOUNG ADULT ISSUES

TALKING ABOUT SKILLS

7356 V COL 22 min EJH

Peer pressure and the activities of friends can make difficult for teens to follow their system of beliefs a values when it comes to sexual conduct. Learning some basic assertiveness skills can put power into the hands of teenagers, allowing them to maintain a healthy respect for themselves and others. (FACTS AND FEELINGS) FILM IDEAS, 1991

FAMILY; SEXUALITY; VALUES; YOUNG ADULT ISSUES

TALKING ABOUT VALUES

7354 V COL 12 min EJH

In conversation with each other and with adult discussion leaders, teenagers define the concept of "values" and discuss the importance of values in helping them to make the right decisions. (FACTS AND FEELINGS) FILM IDEAS, 1991

SEX EDUCATION; SEXUALITY; VALUES; YOUNG ADULT ISSUES

TEEN SEXUALITY AND AIDS AWARENESS

7908 V COL JHA

Dr. Marilyn Volker of the American Board of Sexology addresses a "Teens in Transition" workshop, presented by the Southwest Florida Young Adult Network. This tape contains a frank and open discussion of various sex acts and means of preventing the spread of sexually transmitted diseases. STATE LIBRARY OF FLORIDA, 1993

AIDS (DISEASE); LIBRARIES AND LIBRARIANSHIP; SEXUALITY; YOUNG ADULT ISSUES

TEENAGE PREGNANCY

9727 V CO min JHA

This program follows sev agers through the birt of their children and s anges in their lives: it is a sobering look a ities and responsibilities of teenage pregnancy program explains that nurses' visits during pregna the first two years of the baby's life can relieve of the problems of depression and poverty. FILMS FOR THE HUMANITIES, 1990

PARENTING; SEX EDUCATION; TEENAGERS

TEENS & AIDS: RISKY BUSINESS FIREHOUSE & RAP SESSION

9340 V COL 24 min JHA

"Sure, Aids is a terrible disease -- but I won't get it." That attitude makes sexually active teenagers a high-risk group for HIV infection. This program involves teens in a uniquely effective experience that exposes the tragic fallacies in their assumption. It consists of two segments: a video drama performed by teenagers, and teen rap session that explores issues raised -- sexuality, emotions, drugs and alcohol, communication and dishonesty. LUCERNE MEDIA

AIDS (DISEASE); SEXUALITY; SEXUALLY TRANSMITTED DISEASES; TEENAGERS

THIRTY-TWO DOUBLE A

8906 V COL 24 min IJH

Amanda takes an interest in an older boy and decides she is ready to wear a bra. When she hears the reactions of her classmates and is rejected by Mark and his friends, Amanda realizes she has made a mistake. But it is too late to avoid the teasing of the class as she presents her hi project. Busy has shown little interest in the subject bras and boys, but now that her friend is down she tries to come to the rescue. (READY OR NOT) DIRECT CINEMA, 1993

ADOLESCENCE; PUBERTY; TEENAGERS; YOUNG ADULT FILMS

THUMBS UP FOR KIDS: AIDS EDUCATION

6388 V COL 23 min PEI

Ruby Petersen, a former "Romper Room" teacher and producer, interacts with a small group of children while teaching about disease preventing in general and AIDS in particular. Through song, dance, rap tunes, and visual effects, the children discover that AIDS is hard to get; that it's safe to play, share toys, and attend class with someone who has AIDS. The children including a child in a wheelchair and a six-year-old who as a premature infant contracted AIDS through a blood transfusion, learn about germs and the difference between the "AIDS germ" and a "cold germ. AIMS MEDIA, 1990

AIDS (DISEASE); CHILDREN'S FILMS - ELEMENTARY; CHILDREN'S FILMS - PRESCHOOL

TIME OUT

7264 V COL 42 min HA

Co-hosted by Magic Johnson and Arsenio Hall, this video reaches teens with information about HIV and AIDS. It includes means of transmission testing, safe sex using condoms, facts and statistics. Special appearances by Paula Abdul, Color Me Badd, Luke Perry and others warns teens of the dangers of HIV and AIDS in public service announcement format and rap. LIBRARY VIDEO COMPANY, 1992

AIDS (DISEASE); HALL, ARSENIO; JOHNSON, MAGIC

TRICKY KISSES

8914 V COL 24 min IJH

Amanda is planning a party at her house, and she has grand ideas about how she and Busy will experience their first kisses. But Busy doesn't share her friend's romantic visions; her parents are having trouble at home and are planning a trial separation. When the night of the party arrives Amanda's plans for kissing Justin fall through, but Busy and Troy share a first kiss which is unexpected, and very special. (READY OR NOT) DIRECT CINEMA, 1993

ADOLESCENCE; FAMILY; TEENAGERS; YOUNG ADULT FILMS

TURNABOUT

8636 V COL 60 min JHA

For more than 70 years, Harry Burnett, his cousin Forman Brown, and Foreman's life companion, Roddy Brandon, revelled through America's big cities and small towns delighting multitudes of adults with their captivating puppets and lively, satirical songs. Turnabout is the story of their long, happy and productive live; of the unique, world famous puppet and cabaret theater they operated in Hollywood; and about Forman's work as a pioneering gay author, whose recently rediscovered and widely acclaimed autobiographical novel, Better Angel, has been a revelation to straight and gay readers alike. FILMAKERS LIBRARY, 1992

BIOGRAPHY; HOMOSEXUALITY; LITERATURE

UNDERSTANDING SEXUALITY

2053 F COL 30 min A

Importance of natural curiosity: development of male/female roles; exposure to reproduction. (LOOK AT ME SERIES) FILMS, INC, 1980

CHILD DEVELOPMENT; SEX EDUCATION

A VERY DELICATE MATTER

2748 F COL 46 min JHA

Tells the story of two teenagers whose relationship is threatened when one contracts venereal disease and fails to inform the other. Stresses the need for infected persons to act responsibly by notifying others with whom they have had sexual contact. LEARNING CORP OF AMERICA, 1982

DISEASES; SEX EDUCATION; SEXUALLY TRANSMITTED DISEASES

WELCOME HOME

719 F COL 27 min JH

A teenager learns that love, not aggressiveness, defines a man. MEDIA GUILD, 1975

SEX ROLES; YOUNG ADULT FILMS

WILDWOOD NIGHTS

5388 V COL 25 min JHA
6932 F

Another wholesome beach vacation with her family proves to be too much for Stephanie Miller. When she meets a handsome older guy at the boardwalk, she agrees to go out on a date with him despite her parents' warnings. The date turns out to be disastrous, but Stephanie learns a few things about herself and her peers. This entertaining and often comic look at the coming-of-age of a young girl makes some keen observations about peer pressure and substance abuse. One of the 1992 ALA Selected Films for Young Adults. BARR FILMS, 1991

PEER PRESSURE; SUBSTANCE ABUSE; YOUNG ADULT FILMS; YOUNG ADULT ISSUES

WOMEN, HIV AND AIDS

6718 V COL 52 min HA

Despite attempts at education, AIDS is still thought of as a male, gay disease, even by doctors and health care workers. This hard-hitting, up-to-date documentary grapples with the special problems of women in the AIDS epidemic. It will encourage frank and open discussions on a wide range of subjects such as safe sex, health care for HIV positive women, and advocacy efforts. FILMAKERS LIBRARY, 1992

AIDS (DISEASE); HEALTH EDUCATION; WOMEN'S STUDIES

All materials are available from the Statewide A.V. Service through your local library.

Notes:

V indicates VHS 1/2" Videotape
F indicates 16mm film
A indicates audio cassette

REFERENCE SERVICE FOR YOUNG ADULTS

According the 1988 National Center for Education Statistics study, *Services and Resources for Young Adults in Public Libraries*, only 11 per cent of all public libraries in the United States has a librarian specifically trained and assigned to work with young adults. Over 80 per cent of libraries nationwide require no continuing YA training. With this shortage of professional young adult librarians, the need for reference, adult service, and youth service librarians to know appropriate strategies and methods to work with this client group becomes one of the most important tactics to overcoming the obstacles that prevent good service for young adults.

Persons providing reference service must be familiar with the developmental needs of teens. Patrick Jones defines the four developmental tasks as follows:

> **Gaining Independence:** From birth, children depend upon their parents. During the YA years this basic relationship is challenged and changes as teens learn to do things on their own. Each step is a step away from dependence: from the first time they stay home alone to their first dates. Part of achieving independence is learning responsibility, and part is acting rebelliously. Perhaps rebellion is the most noticeable YA trait.[1]

Young adults want to show independence by having their own library card and knowing how to operate on-line systems. They want and need their own section of the library, complete with magazines, books, music, study space, furniture. Teens love to shock adults; therefore, library staff needs to remain unflappable.

> **Managing Excitement:** Because everything changes, everything is possible. Physical changes have wrought emotional changes and now the world is a more exciting (and scary) place with many more possibilities, opportunities, and dangers. Excitement manifests itself in abundance of energy, wild enthusiasm, good humor, bad pranks, vandalism, and the desire to be on-the-move.[2]

After a full day of following rules, regulations, and bell schedules in school, it is not realistic to expect a group of young adults full of pent-up energy to walk into the library and be perfectly still and quiet. Libraries may impose limits, but if the expectations are not realistic and flexible, than library staff are creating a situation that will be impossible for both the teens and the library staff.

> **Searching for Identity:** "Who am I?" is the basic YA question. Teens define themselves in many ways: some try to be as similar to everyone else as possible; some try to be as unique as possible. The search for identity brings on even more changes as YAs attempt to say, scream, or whisper in what they say, wear, do, and read the answers to this question of "who am I?"[3]

Libraries can provide outlets for teens in search of who they are. One of the most important ways for library staff who work with teens is to to deal with them on a one-on-one basis. Not only is there usually not enough time for staff to be able to talk to teens individually, but young adults usually travel in packs. Thus, it is hard to get to know them individually. Try to learn names of the teens that frequent your building. As Jones says, "Getting to know names, faces, and personalities of even a few YAs makes it harder to stereotype and easier to accept them as valuable individuals."

> **Seeking Acceptance:** Because the YA seeks independence, looks for excitement (but sometimes only finds trouble), and tries to develop an identity, the last developmental task is learning to find acceptance. As they are redefining themselves and their relationships, they make mistakes -- most of them small, a few of them big. Because they lack experience they also lack the perspective to see the true magnitude of a particular mistake. Because they try so hard to develop and carry off a self, it is a fragile thing, under constant attack from outside and inside.[4]

Library staff need to make coming to the library a positive experience for young adults. Friendly and knowledgeable staff, materials of current interest, and usable technology all contribute to an atmosphere where both the teen patron and the staff win.

GOALS OF REFERENCE SERVICE

Whatever the question, the principles of reference service to young adults remain the same:

- Students need to find the information they need.
- Students should be served by library staff who are friendly and approachable (both verbally and nonverbally).
- Young adults should become information independent .
- Library staff need to follow up and check back with teen patrons to make certain that the information meets their need and really answesr the question.
- Library staff need to reduce frustration when necessary and whenever possible.

Consider the frustration and emotional effect of incorrect or out-of-date information on a patron. During the focus groups that were part of the statewide youth services evaluation project that is underway as this manual is being written, a teenager from Broward County told about going to a library to get information on the care and feeding of gerbils. The only book the library had was ten years old and gave dietary information that at the time of publication was correct, but had since been found wrong. The teen followed the feeding instructions from the book, and her gerbil died. While the teen has recovered from this incident, it has taken her time to regain confidence in information provided by the library.

The goal of providing accurate information quickly can be achieved with more sensitivity to the teen, more training for staff, and a stronger effort to find the *right* answer for the patron within the time constraints the patron imposes. As with any other patron, the question by the young adult is the most important thing in the world to them at the moment.

There are many obstacles that prevent good reference service for young adults. The following is a list of some of them and how the obstacles can be overcome.

- *Teen attitudes* -- Young adults come in wanting everything in one or two sources. Library staff can use the opportunity to show that different types of information can be found in several sources. This will add to the teens' information independence.

- *Teens will not ask for help* -- Young adults may wander around, not knowing where to look. Some teens don't ask for help because they want to do it themselves. Others *think* they should be able to do it on their own. Or maybe, they have had a negative experience with other library staff. Signage may help and is a partial solution, but approachable staff is even better. If library staff ask "Are you finding what you need?" it is far better than asking, "Do you need help?" or, worse yet, ignoring the patron. It is important to respect the information needs and requests of young adult patrons. As with adult patrons, avoid asking embarrassing questions. It is easier for a patron of any age to admit they are not finding something than to admit they need help.

- *Directness* -- Teens can be very abrupt. Library staff need to set aside any negative attitudes they may have toward serving young adults. Some rudeness comes in part from the rebellious nature of this age and the fact that teens are testing the world around them.

- *Garbled speech* -- Lots of young adults mumble, or speak a language of their own. Library staff needs to be able to interpret so that teens can get the information they need. Library staff should understand the latest hip language, but not necessarily use it; teens may interpret this as a put down.

- *Assignment obstacles*

    - *"But my paper is due tomorrow!"* We all have been faced with impossible deadlines -- either due to a last-minute assignment by our supervisor, or due to the unpleasant nature of the task, waiting until the last possible minute. Rather than berating a student for doing the same thing that adults do (how many adults wait until April 15 to start working on their income tax return?), try to find some useful information quickly. Although you may not be able to find *everything* you would have wanted the student to use to complete the report, you will allow the student to be successful by making sure that he/she leaves with *some* information in hand.

- *"This is a stupid assignment."* This situation takes tact by library staff. While the young adult is griping about the assignment, library staff need to find out what the assignment really is. Ignore the young adult's editorializing. Find a common ground to make communication easier. Library staff need to make this experience as painless as possible -- for both the staff person and the student.

- *"Everyone is my class has to do a paper on . . ."* This nightmare is not the fault of the student, so library staff should not take their frustrations out on the young adults who are behaving responsibly. This is a case of don't kill the messenger! Again, try to find out as much information as possible about the assignment from the student. Try to contact the teacher or the school media specialist. Unfortunately, even with assignment alert forms, libraries will not be included in the teacher's planning process. And even if teachers did return the assignment alert form, would you be able to provide all the copies and all the materials that they requested? Libraries need to formulate policies that provide flexibility to allow for temporary reference collections to be created to meet unexpected demand, for fast purchase and processing of high demand items, or mass interlibrary loan to meet sudden demand.

Besides the above barriers, there are some organizational barriers, obstacles, and challenges to providing service to young adults.

- *There is no trained Young Adult Librarian on staff in our library.* The youth services librarian, the reference librarian, or other library staff must attend to the information needs of the young adults. Not every branch will have specially trained staff. Be a good librarian and meet the needs of *all* patrons no matter their age.

- *We don't need a young adult librarian.* Document the need for a young adult specialist by gathering statistics. Use the new Young Adult Output Measures (due out March 1995 from the American Library Association) to find out how to measure library use by YAs, circulation of young adult materials, homework completion rate, and similar measures.

- *We don't have money to buy materials for young adults.* Many items that young adults will be using to meet their information needs are basic reference sources that most libraries will have. These include: dictionaries, foreign language dictionaries, almanacs, atlases, geographic dictionaries, biographical dictionaries, magazines that cover hot topics, and books that cover opposing viewpoints on these current topics and issues of interest to teens. (See following page for HOMEWORK CENTER chart for a more detailed list.) While it is preferred that a special homework center be set up in an area just for young adults, if space and funds do not permit, allow adults to use the area -- with the understanding that, especially after school, it will be noisy.

- *We don't have a separate YA area.* You may not have a separate YA room, but you can at least label some shelves as young adult. Make this a separate place from the children's area. Teens need their own space if at all feasible.

Libraries can help young adults meet their informational needs with less pressure on the staff if libraries are made user friendly. Many libraries across the nation are developing special collections that meet "not only students' needs in terms of information but also in terms of approach. . . . The purpose of these collections and any other related services (tutors, peer assistance, homework hotlines, term paper workshops, etc.) is to meet the goals of YA reference service."[5]

The following information about homework centers is from *Connecting Young Adults and Libraries* by Patrick Jones and is reproduced with permission of the author.

HOMEWORK CENTER

A homework center is a separate collection of materials gathered in one area to assist students in completing common school assignments.

PURPOSE:

The purpose of a homework center is to make using the library a less frustrating experience for students by gathering materials in one easy-to-locate area, by providing multiple copies of materials, by providing special materials designed to meet students' needs, and by making items available to be retrieved independently and quickly. It is designed for the student who needs only a few resources to start on a paper and nor more detailed instruction. It is designed as a self-service reference center.

A homework center is not a regular reference collection, a temporary reserve shelf, or an encyclopedia set.

MATERIALS:

1. POP TOPS: Pop tops are a series of folders with information often requested by students for term papers and reports. The reason for pop tops is to see that students looking for information on topics for which all books may be checked out will not leave empty handed. These folders will not check out, but materials may be photocopies. Each folder will contain an "opposing viewpoint" pamphlet on the topic, five overview or "pro and con" type articles (either photocopies or purchased from the Social Issues Resource Series) and a ten item bibliography, which will be updated quarterly to provide access to articles that appear in general interest magazines held by the library. The purpose of the bibliography is not to replace periodical indexes, but to meet the expected demand for information on these topics.

2. CIRCULATING REFERENCE BOOKS: The center will contain multiple copies of various standard reference work available in paperback. These can be used either in the study center or to be taken home for overnight loan.

Works include:

* dictionary
* thesaurus
* foreign language dictionary
* almanacs
* medical dictionary
* *Guinness Book of World Records*
* mythology dictionary
* science/technology dictionary
* atlases
* geographical dictionary
* one volume biographical dictionary
* quotation dictionary

3. STUDENT HELPERS: The center will also contain multiple copies of various handbooks instructing students on:

* how to write a term paper
* how to write a book report
* how to footnote correctly (MLA)
* how to do a science project
* how to use reference materials

4. OPPOSING VIEWPOINTS: The center will also have multiple copies of paperback editions of books in the Greenhaven Press series. Books will cover topics in the Pop Tops folders and others. Books published in Watts' impact series may also be considered for purchase.

Another method of assisting young adults in their search for information is to provide pathfinders. This is especially useful if you cannot physically pull together a collection. Rather, you put the collection together on paper. "The pathfinder is a shortcut for both the student, who doesn't have time or chooses [not] to seek assistance, and the librarian, who can use it to access materials on the most requested topics. Sometimes these are called homework cards and are kept in files for students to access themselves."[6] Most pathfinders will:

- define the topic
- list related subject heading that can be searched in catalogs and indexes

- list cross references, including personal names that are important access points for the topic
- contain a list of special reference materials
- list browsing call numbers

Pathfinders may also include and provide suggestions on how to use the card or computer catalog or special electronic resources to which the library may have access.

Having tip sheets to give to students, teachers, and parents is another way to meet the informational needs of young adults. Remember, providing service to YAs also means providing service to and working with the adults that work with teens.

On the following pages, you will find tip sheets that the King County Library System distributes to their patrons. The *Homework: Tips for Teachers* and *Homework: Tips for Parents* are printed on 8½" x 11" paper, folded in half vertically, with attractive covers on the front, and a list of all the libraries in the system on the back. The *20 Tips for Students* handout is printed doublesided on 4¼" x 11" paper (actually two up on 8½" x 11" and cut). The *Service for Young Adults* is printed on a card stock notebook divider and provides a daily reminder to students about the service the library provides.

The important thing to remember is that libraries need to have materials that are accessible to teens and that staff must be prepared to help young adults in their never-ending search for information.

ENDNOTES

1. Jones, Patrick. *Connecting Young Adults and Libraries*. Neal-Schuman, 1992. Page 19.
2. Ibid. Page 20.
3. Ibid. Page 20-21.
4. Ibid. Page 22.
5. Ibid. Page 80.
6. Ibid. Page 80.

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Homework: Tips for Teachers

Teachers and students are important parts of the community served by the King County Library System. We are not a substitute for the school library; we can be an additional source of information and assistance. To help us serve you more efficiently, we have compiled a few "Tips for Teachers."

1. The library cannot provide enough copies of a SINGLE TITLE for every student in a class. ⟷	1. Give students a CHOICE on reading lists, or advise them to ask the librarian to help them choose a COMPARABLE TITLE.
2. MASS ASSIGNMENTS on a specific subject result in the first few students borrowing all the materials available. ⟷	2. Notify the librarian in ADVANCE of the assignment and arrange ACCEPTABLE ALTERNATIVES. Use our "Assignment Alert" form.
3. Often, a teacher's READING LIST or assignments include materials the library does not own. ⟷	3. Please visit the public library to find out WHAT MATERIALS ARE AVAILABLE before making assignments.
4. When TOO MANY REFERENCES on a single topic are required, the librarian may be required to do extensive and time-consuming research which is beyond the resources of the local library. ⟷	4. ACCEPT FEWER REFERENCES. Try to arrange class visits for the library instruction so that students can DEVELOP INDEPENDENT RESEARCH TECHNIQUES. Use our "Class Visit Alert" Form.
5. Entire books on a LIMITED SUBJECT often do not exist or may be unavailable. ⟷	5. ACCEPT PAGE OR CHAPTER REFERENCES from books, magazines and pamphlets, and articles from general and/or specialized encyclopedias.
6. Materials on some subjects may only be available on an INAPPROPRIATE READING LEVEL. ⟷	6. Please make sure that there are materials available on an APPROPRIATE LEVEL before making assignments.
7. Information on CURRENT TOPICS often has not yet been published in book form. ⟷	7. Accept information from current sources: magazines, pamphlets and newspapers.
8. ORAL ASSIGNMENTS are sometimes remembered inaccurately by students or are garbled when repeated. ⟷	8. Give library research assignments IN WRITING. Whenever possible, send a copy to the library in advance, or use the "Assignment Alert" form.
9. Library materials can be damaged by over-zealous students who are asked to provide ILLUSTRATIONS for notebooks and reports. ⟷	9. Encourage the use of ORIGINAL STUDENT ILLUSTRATIONS.
10. Students sometimes TELEPHONE the library asking for help on lengthy assignments. ⟷	10. Remind students that only BRIEF INFORMATION can be given on the telephone.

Remember that professional assistance awaits you at your public library. The goal of all of us (teacher, school librarian and public librarian) is to encourage students to work up to their capabilities and to enjoy their learning experiences. Cooperation between the school and the public library can help us reach that goal. Please visit us and get acquainted!

Homework:
Tips for Parents

Parents and students are important parts of the community served by the King County Library System. We are not a substitute for the school library: we can be an additional source of information and assistance. We have compiled a few tips for you to help us serve you and your student more effectively.

What Helps:

1. UNDERSTANDING THE LIBRARY

Knowing what your library has to offer is important if you and your student want to avoid frustration. You might want to schedule some time with a librarian to find out what materials and services we offer, or encourage your child's teacher to schedule a class visit. You might want to visit other KCLS libraries in your area to see what special facilities they have. Of course, the best way to learn about our library system is to be a user yourself!

2. UNDERSTANDING THE ASSIGNMENT

Does your student understand what is required by the teacher? If possible, the student should bring the assignment (in writing) to the library. When is the assignment due? How long should it be? Is it to be an oral or written presentation?

3. START EARLY ON THE ASSIGNMENT

Starting in plenty of time helps the student to do a better job. Work may then be done without a sense of panic. If information can only be obtained from sources outside the local library, librarians can do more in three days than fifteen minutes. In three weeks, we can do miracles!

4. RESOURCES

Information for assignments may come from many different sources: books, magazines, encyclopedias, newspapers, pamphlets, films, etc. It is not always possible to check out the necessary materials, since some reference works cannot leave the library. Most of our libraries have copy machines for duplicating reference materials; the student should bring change for the machine.

5. THE TELEPHONE

We are happy to give quick answers to the basic questions over the telephone ("How late are you open?" "Do you have Readers' Guide?"), but it just isn't possible for us to give extensive answers over the phone. Please explain to your student that we can help much better person.

6. IMPORTANT!!!

Please have your student bring his own supplies to the library: paper, pencils, pens, erasers, rulers, scissors, change for the copy machine, etc. And remember, if she plans to check out materials, it is necessary to have a current King County Library Card. If the student has a card, he should bring it! And if she doesn't, all she needs is identification to apply for a card.

WHAT DOES NOT HELP: DOING STUDENTS' WORK FOR THEM!

Learning to use the library independently is an important part of the educational experience. While we applaud parents who want to help with their children's school assignments, we hope students will learn to work by themselves and speak for themselves.

WE'RE HERE TO HELP! PLEASE ASK.

20 Tips For Students

Starting a project, assignment or search? Here are tools and sources to check first. If you need help, please ask a librarian.

1. Encyclopedias. (Worldbook, Americana, etc.) Use encyclopedias only for a general overview of the topic you wish to research. Be sure to write down 'key words' as you read (for example, Who, What, When, Where, Why and How words that will be useful for further research). To find the most information on your subject, be sure to use the encyclopedia index (the last volume).

2. Reference Books. (World Almanac, Background Notes, Culturegrams, etc.) These are excellent sources of information on your topic.

3. Books. Check in The Catalog under the topic you wish to research. Try various subject headings. Check in books that cover your topic in a general manner, then look in the contents and index for your specific topic. For example: a book titled Air Pollution may contain data on acid rain, the greenhouse effect, the ozone layer, etc.

Books not available at your local library may be ordered from another branch. These items can often be mailed to your home. Books can also be borrowed from other library systems.

4. Reader's Guide/InfoTrac/Magazine Index. Indexes by subject of over 250 magazine. Back issues of magazines are available for check out. Microfilm copies of articles are available at many King County libraries.

5. Magazines. Browse through the current issues of magazines. Look for articles on your topic. These articles may be photocopied.

6. Newsbank. An index of national and local newspapers. This is especially useful for current topics.

7. Newspapers. Look through current issues of newspapers for articles on your topic. Back issues of some newspapers may be checked out.

8. Fax. Articles and information located at other King County libraries can be faxed to your local branch.

9. Vertical File. Organized by subject, the vertical file contains valuable information, including government documents, on a wide variety of topics.

10. Atlases and Maps. These are great resources for historical, topographical and population information.

11. CDs and Cassettes. Don't forget to check the collection of compact discs, records and cassettes for adding a 'spark' to a presentation or offering information in another format.

12. Videos. Check the list of educational videos for presentations on your subject. Non-fiction videos may be borrowed from other libraries.

13. Telephone Books. Check public agencies, organizations, business and other sources that may have information on your topic.

14. Consulates and Tourist Offices. Locate addresses and telephone numbers of embassies, consulates and tourist offices and request information on your country, state, or area of interest. These offices are also great sources for pamphlets, brochures and posters. Addresses and phone numbers are often found in the telephone book.

15. Community Resources. Look for museums, bookstores, galleries, restaurants, local historical societies, chambers of commerce, community college and university libraries, etc. that may contribute something to your project. Check with social agencies, health organizations and local businesses for additional information on your topic.

16. Current Events. Check local newspapers and magazines for listings of festivals, fairs and special events that pertain to your subject area.

17. Interviews/Oral History. Interview someone who has background, knowledge, or experience in your research area.

18. The Answer Line. Call the King County Library System's phone reference center for answers to your questions: 462-9600, or 1-800-462-9600 outside the calling area.

19. Universal Yearbook. A calendar of events on video cassette. Chronological set of news clips from 1968 on.

20. PCs. Use the word processing program on your personal computer to help finish your homework assignment.

Need more help? Just ask!

KING COUNTY LIBRARY SYSTEM

Check it out!

Services for Young Adults
At the King County Library System (KCLS)

Booklists	Database searches	Microcomputers for public use	Reference services
Books	FAX capabilities	Newspapers (and on microfiche)	Software
Booktalks	Films (16mm)	Pamphlets	Traveling library
Cassettes	Filmstrips	Programs	Typewriters for public use
Compact discs	Foreign Language Materials	Projectors	Video tapes (VHS)
Copy machines	Magazines	Recordings	Video viewers

Visit your community public library for details. Not all materials and services are available at all libraries.
(Library addresses and phone numbers on reverse.)

Beginning Your Research?

1. First, check the dictionary for definitions of words you don't know.
2. Consult the encyclopedia for background information.
3. Check the catalog for materials KCLS owns on the subject or a related subject.
4. Check the Vertical File for brief, up-to-date information.
5. Consult Infotrac Magazine Index, or Newsbank.
6. Check the "subject card" file box for more hints about your subject.
7. Ask the library staff for help, ideas, suggestions for ways to proceed, or to order books from other libraries.

Looking for Someone?

1. Look in the KCLS catalog for books about or by the person.
2. See the *Biography Index* for books or magazine articles about the person.
3. Look in Infotrac or *Readers' Guide* under the person's name for current magazine articles.
4. If the person has been in the news since 1942 see *Current Biography*.
5. Check newspaper files, especially if the person is from our local area.
6. Ask the library staff for help, and be able to answer these questions if you can:
   - Is the person living or dead?
   - What is his/her occupation?
   - What is his/her nationality?

Don't Leave Home Without It!

You must have a KCLS library card to borrow or reserve materials. To obtain a library card, bring ID with you to the library; the card is free. If your card is lost or damaged there is a $1 replacement charge. Your library Card is good for borrowing materials at any KCLS library.

KCLS Libraries have a 4-week loan period for most items.

Overdue fines are 10¢ per open day for most items.

If you forget your library card, you will only be allowed to check out 2 (two) items!

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1988

Libraries in the King County Library System

Algona Library
402 Warde Street, Algona 98001 • 833-3554

Bellevue Library
11501 Main Street, Bellevue 98004 • 455-6889

Black Diamond Library
24301 Robert's Dr., #B, Black Diamond 98010 • 886-1105

Bothell Library
9654 N.E. 182nd, Bothell 98011 • 486-7811

Boulevard Park Library
12015 Roseberg Ave. S., Seattle 98168 • 242-8662

Burien Library
14700 Sixth S.W., Seattle 98166 • 243-3490

Carnation Library
4804 Tolt Ave., Carnation 98014 • 333-4398 TDD 333-4398

Des Moines Library
21620 11th S., Des Moines 98198 • 824-6066

Duvall Library
122 Main St. N.W., Duvall 98019 • 788-1173

Fairwood Library
17009 140th S.E., Renton 98058 • 226-0522

Fall City Library
33415 42nd Place S.E., Fall City 98024 • 222-5951

Federal Way Library
848 S. 320th St., Federal Way 98003 • 839-0257

Forest Park Library
17171 Bothell Way N.E., Seattle 98155 • 362-8860

Foster Library
4205 S. 142nd, Seattle 98168 • 242-1640

Issaquah Library
120 E. Sunset Way, Issaquah 98027 • 392-5430

Kenmore Library
18138 73rd N.E., Bothell 98011 • 486-8747

Kent Library
232 S. 4th, Kent 98032 • 859-3330
After mid 1991, new address will be 212 2nd Avenue N.

Kingsgate Library
12315 N.E. 143rd, Kirkland 98034 • 821-7686

Kirkland Library
406 Kirkland Ave., Kirkland 98033 • 822-2459

Lake Hills Library
15228 Lake Hills Blvd., Bellevue 98007 • 455-6888

Maple Valley Library
23730 Maple Valley Hy., Maple Valley 98038 • 432-4620

Mercer Island Library
4400 88th Ave. S.E. Mercer Island 98040 • 236-3537

Muckleshoot Library
38811 172nd Ave. S.E. Auburn 98002 • 931-6779

Newport Way Library
14250 S.E. Newport Way, Bellevue 98006 • 747-2390

North Bend Library
126 E. 4th, North Bend 98045 • 888-0554

Pacific Library
100 Third Ave. S.E., Pacific 98047 • 833-3554

Redmond Library
15810 N.E. 85th, Redmond 98052 • 885-1861

Richmond Beach Library
2402 N.W. 195th Pl., Seattle 98177 • 546-3522

Shoreline Library
345 N.E. 175th, Seattle 98155 • 362-7550 TDD 362-7551

Skykomish Library
City Hall, Skykomish 98288 • 677-2388

Skyway Library
7614 S. 126th, Seattle 98178 • 772-5541

Snoqualmie Library
218 River Street, Snoqualmie 98065 • 888-1223

Tukwila Library
14475 59th S., Tukwila 98168 • 244-5140

Valley View Library
17850 Military Rd. S., Seattle 98188 • 242-6044 TDD 242-4335

Vashon Library
17210 Vashon Hwy. S.W., Vashon Island 98070 • 463-2069

White Center Library
11220 16 S.W., Seattle 98146 • 243-0233 TDD 243-0233

Handy Telephone Numbers:

Community Information Line.....447-3200
Crisis Clinic 461-3222
Metro Transit Assitance 447-4800/TDD 684-1739
Your Local Library .....

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Young Adult Department
684-6625

10/90

PROGRAMMING FOR YOUNG ADULTS

Programming for young adults may be the most visible aspect of your service to this age group. Its purpose is to get young adults excited about and interested in coming to and using the library. Because programming is meant to attract groups, it does, in and of itself, present problems.

Library staff, already leery about the nature of teens who travel in packs, are hesitant about activities that may attract more teens to gather in groups. Teens themselves may be reluctant to participate in activities that they have not had an active part in planning. They may also be hesitant for fear they may be categorized as part of a group, when in fact, they are trying to be recognized as individuals.

Library administration may be supportive of programming efforts, especially if that fits within the roles your library has selected during the planning process. But programming serves more purposes that just creating use and attendance statistics for your library. More important than the former or for entertaining young adults, programming should help YAs move through this transitional period between childhood and adulthood. Library programs should provide teens with educational, cultural, informational, and/or recreational experiences.

Library programs provide a structure in which young adults may socialize and work together. Group activities sponsored by the library assist teens as they struggle to create their own identity. Programs which allow for participation, especially during the planning, permit teens to accept responsibility and make decisions. All of this is part of the development stage that young adults are passing through.

Library activities for young adults may also increase community awareness of the library. Publicity about the programs should be created, duplicated, and disseminated to help create an audience and a positive image for the library. This promotion may help to increase the use of the library by teens and other segments of the community. This increased use may in turn create new users, increased registrations, and an increase in circulation. All of this is sure to draw accolades from library administration and the governing body of the library. It may also create another burden for and add stress to staff who are already busy. Successful programming will create a demand for more programs. Therefore, if you undertake programming for young adults, be prepared for the eventual outcome -- more users with more demands, higher circulation -- and be prepared to respond.

Creating Successful Programs

The most successful programs are ones in which young adults themselves have a hand in planning and putting together. The topic is of lesser importance, as long as it is one that interests the teens. To find out what is of interest, you must do some legwork. Listen, ask, and talk with teens, both library users and teens you meet at schools, at the supermarket, or at McDonalds. Look at what areas of the collection are used. Find out in what other community

activities teens are involved. One of the biggest problems in getting YAs involved in library programs is the number of other activities in which they are involved.

According to adolescent psychologists Reed Larson and Mihaly Csikszentmihalyi, teens spent 29 per cent of their time in productive activities, such as classwork (12.0%), studying (12.7%), and jobs or other productive activities (4.3%). Teens spend another 31% of their time in activities Larson and Csikszentmihalyi classify as maintenance. This includes eating (5.6%), personal care (3.0%), transportation (4.9%), rest and napping, (3.2%), with the largest chunk of this time devoted to chores, errands, and similar activities (14.3%). Leisure time accounts for 40 per cent of a young adults time. Within this category, teens socialize (16.0%), participate in and watch sports and games (3.4%), listen to music (1.4%), participate in art activities or hobbies (1.5%), think (2.4%), and do other miscellaneous leisure activities (4.6%). Young adults spend an average of 3.5% of their leisure time on reading of their choosing, not school related.[1]

Since you will not be able to reach *all* the teens in your service area, define the "market" you want to reach. You may not be able to do outreach booktalks to every class in grades 7 through 12 in every school in your service area, but it is more likely that you will be able to do booktalks to every class in the 7th and 10th grades. It may be difficult to recruit teen volunteers if you go about it blindly, but working with community groups and school service clubs will allow your efforts to be more successful.

Program Planning

While planning programs, it is good to keep in mind the development tasks that young adults are moving through and searching for during this period:

- gaining independence
- managing excitement
- searching for identity
- seeking acceptance

Programs should help teens meet these development goals.

Programs that encourage some type of physical activity will address the development tasks of young adults. As teens are striving for competence, programs that allow them to showcase skills are important.

All programs are not large, scheduled events. Writing, either in groups or individually, allows teens to use their creative talents. Group experiences, such as planning a book sale for the benefit of the library, or working together on producing a flier for a program provides for participation and positive interaction with peers and others.

Programs for young adults can be ongoing, possibly on a monthly basis, permanent, such as an annual science fair or semiannual babysitting class, or one-time-only events. Things to consider for each are the amount of time necessary in staff planning, the time the program will be presented, type of promotion, cost, audience, location, and who will actually do it. A well-planned and executed program can be a disaster in terms of audience draw if you schedule the program at a time that your target audience is not available. Select a name for the program that will attract teens.

The following program information sheet, adapted from one provided by Patrick Jones during his workshop on *Alternative Young Adult Programs*, will jog your memory about some necessary but often forgotten elements in planning.[2]

PROGRAM PLANNING WORKSHEET

LIBRARY: **LIBRARIAN:**

PROGRAM TITLE:

Brief description of program

PURPOSE OF PROGRAM:

DATE: **DAY:** **START TIME:** **END TIME:**

Date checked on library calendar
Date checked on school calendar
Date checked on community calendar

LOCATION FOR PROGRAM:

Library meeting room *YA area* *Other*

TARGET AUDIENCE:

Children *YA* *Adult* *All*

EXPECTED ATTENDANCE:

Children *YA* *Adult*

PROGRAM PLANNING WORKSHEET

BUDGET

ESTIMATED COST

Speakers costs (fee, travel, meals, other)
Supplies and equipment (materials purchased, rented, other)
Staff time (programmer hours x wage, P.R. department hours x wage)
Public relations (fliers, posters, bookmarks, press releases, mail-outs, postage, etc.)
Other costs (books for display, refreshments, follow-up mailings, miscellaneous)

FUNDING SOURCE

Budget line -- general revenue
Grant funds
Friends of the Library
Corporate sponsorship
Outside donations
Other

PROGRAM APPROVED

Preliminary planning should be approved at this point before going any further.

Approved by supervisor
Approved by director
Off desk planning time approved

EQUIPMENT NEEDED *(make arrangements to rent, if necessary)*

SPEAKER CONFIRMATION

Contract sent
Contract returned and executed
Follow-up call(s)

ROOM SET-UP -- *Preliminary plan*

PUBLICITY and PROMOTION

All library staff informed
Fliers distributed to schools, community groups, businesses, and other libraries
Media releases to local newspapers, school newspapers, radio, TV, Friends of the Library newsletter, etc.
Visits to schools planned and approved
Book displays
Direct mailings to YAs, school and community groups

PROGRAM PLANNING WORKSHEET

PROGRAM DETAILS

Room set-up
Equipment and supplies
Refreshments
Speaker's introduction
Speaker's check
Evaluation form and pencils
Fliers for next program
Room clean-up
Other:

Topics for Programs and Display Ideas

This first place to go for program ideas is to the teens in your community. Another place to get ideas is to talk with other youth serving library staff. See what has worked in other places. There is no need to reinvent the wheel if there is a good one out there that you can borrow and adapt.

The following is a list of ideas and contacts for programs and displays that you and your teens may find exciting. This is just a small sample of topics that you and the young adults you work with may want to develop.

School Related
- student councils
- political clubs
- academic advising department
- counseling services

Youth Serving Agencies
- YMCA/YWCA/YMHA/YWHA
- junior achievement
- youth counseling services
- substance abuse prevention
- health services and free clinics
- adolescent psychologists
- social services
- legal aid society
- employment service

Youth Related Businesses
- exercise studio or gym
- bike shops
- skateboard shops
- hair and nail salons
- clothing stores

Cultural Agencies
- music groups (not just rock or rap)
- storytellers guild
- wildlife park, zoo or natural history museum
- dance groups
- film and theater groups
- writers workshops
- art galleries
- photography studio

Librarians around Florida and throughout the nation have been putting together programs for young adults that have been successful. In addition to talking with the teens in your area, you may find some ideas for programs and displays from people on the library staff or involved in the Friends of the Library. Try the following exercise at the next meeting of the youth network, staff meeting, or other groups to which you belong.

EXERCISE 5
MY HOBBY IS . . .
I COLLECT . . .

Purpose

To generate a list of "experts" for programs.
To generate a list of collections that may be available for library displays

Materials Needed

Flip chart and markers

Directions

This works well as an icebreaker for a staff meeting, a Friends of the Library meeting, or for groups of young adults.

1. Prepare two sheets of flip chart paper. One is headed "My Hobby Is . . ." The other is headed "I Collect . . ."

2. As participants introduce themselves, they tell either about their hobby (something they do) or what they collect.

3. Another person makes note of the name and hobby or collection on the appropriate sheet.

4. Teens go through the list and use these as ideas for resource people for programs or people to contact for displays for the library.

Another way to design programs is to think about the nonfiction collection and develop programs that will help you promote certain areas of the collection.

The following is a list of ideas by Dewey Decimal area that were generated by a group of Florida librarians attending the *Alternative to Structured Programs* workshops:

DEWEY AREA	PROGRAM IDEAS
000's - 300's	• Dreams -- Interpret dreams • Black History • Or, combine the two -- "I Have a Dream" Contest -- What is your dream? • True crimes Design covers for true crime books Have teens makeup titles for Pike/King style books • 364 -- "Cornflakes" - Serial Killers (Teens will love the pun!)
400's - 600's	• Displays using sentences in various languages • Dead bugs -- Have teens identify • Have a contest where YAs design clothing for all kinds of pets
700's	• Top 10 Nintendo games • Surfer clothes fashion show • Photography contest • Create your own video • Create your own comic strips • Origami • Card/stamp/comic book swap • Brain teasers
800's - 900's Biography	• Travel to your own planet • Ten most admired people • "Who said that?" Quotes • Dirty Limericks - NOT! - Contest • Comedy club • Creative dramatics • Mural/map -- Where did you come from?

In addition to the ideas you gather from the above exercise and lists, libraries may want to adapt programs that already have proved successful.

In the fall of 1993, as part of his ALA presidency, Hardy Franklin announced a recognition program for outstanding customer service for youth in libraries. A presidential committee was appointed to identify exemplary programs/service for youth ages 12 though 18. This committee was instructed to select up to fifty exemplary programs/services in seven categories to include in a book. The categories included, but were not limited to:

- *Information services:* reference; access to information; resource sharing; technology.

- ***Reading promotion:*** reader's advisory; book discussion groups; programs.

- *Youth participation:* decision making; policy development; advisory groups.
- *Collaborative efforts:* school/public library/university or college cooperation; community outreach; coalitions.
- *Education support:* tutoring; homework centers; instructional strategies.
- *Staff and volunteer development:* in-service; mentoring; instruction.
- *Programs and services:* informational; recreational.

Over 200 programs were nominated for recognition. Of the 50 selected for inclusion in *Excellence in Library Services to Young Adults: The Nation's Top Programs*, five are from Florida.

- The Miami-Dade Public Library System's "Annual Black History Month Community Outreach Program," funded from the regular library budget, was recognized in the Programs and Services category.
- A second Miami-Dade program, "Connect Nine," involving outreach school visits was recognized for its outstanding reading promotion.
- Another outstanding reading promotion program was developed at the Wymore Career Education Center (Orange County Schools) in Eatonville. This program introduced children's literature and reading to teenage parents.
- In the area of youth participation, Broward County West Regional Library received recognition for its young adult library advisory board. This board promoted active participation by young adults as they planned programs and activities for teens.
- South Regional Library, Broward County Division of Libraries, submitted their ongoing program series for young adults with special needs and gained national recognition for "Ready, Willing, and Able" and "Possibilities."

The following pages from *Excellence in Library Services to Young Adults: The Nation's Top Programs*, edited by Mary K. Chelton (American Library Association, 1994), discuss these programs in detail.[3]

33.
Miami-Dade Public Library System

Miami, Florida

Idea

Annual Black History Month community outreach program

Customers

African-American young adults, ages twelve through eighteen

Setting

The program is offered at North Dade Regional Library of the Miami-Dade Public Library System, located in a predominantly African-American community of whom 12.6 percent are young adults ages twelve through eighteen. Although there is a nearby enclave of expensive homes owned by African-Americans, the library's service area is mostly middle class with many single-family homes, some apartment buildings, and several low-income housing projects.

Program Description

The Black Leaders of the 90's Symposium consists of an evening at the library, where area families are invited to listen to African-American role models speak about how they transcended the disadvantages of their youth and became successful members of society. The annual symposium has taken place each February in conjunction with other Black History Month activities since 1990. The program encourages African-American youth to look beyond stereotypical images of the black community and see what possibilities lie before them. Additional goals include

1. Promoting an awareness of library resources and capabilities to African-American community leaders
2. Attracting African-American youth to the library for a social experience rather than a research experience
3. Showcasing the North Dade Regional Library's extensive African-American collection. Featured speakers are African-American judges, police officers, writers, community activists, doctors, lawyers, architects, and religious leaders.

All staff members are invited to provide input for a talent pool of potential speakers, who are then contacted. Besides publicity in the library system's quarterly program guide, posters and flyers, and press releases to local media, library staff visit area junior and senior high schools to develop interest in the program. The program itself lasts about an hour, with each speaker given ten to fifteen minutes. Presenters may choose to tell about their personal or professional lives. Usually, serious speakers are followed by the less serious to keep momentum going. Presentations are followed by a question-and-answer period and refreshments, when the young adults can interact with the speakers informally.

Attendance has fluctuated. In 1990 70 youth and 100 adults attended; in 1991 140 youth but fewer adults; in 1992 and 1993 there was a slight drop in attendance. In 1994 the symposium was conducted in conjunction with the library system's systemwide black history celebration, which included art exhibits and live entertainment.

Funding

Regular library budget. Presenters donate their time.

Contact Person

Raette King-Kee, Young Adult Librarian, North Dade Regional Library, 2455 NW 183rd Street, Miami, FL 33056. (305) 625-6424

41.
Miami-Dade Public Library System

Miami, Florida

Idea

Outreach school visits, booktalks

Customers

Ninth-grade students in all Dade County public and private schools

Setting

The Miami-Dade Public Library System serves a population of 1.6 million people with thirty-one branches and a main library. An international and multicultural community, Dade County celebrates diversity with a population that is 49 percent Hispanic-American, 25 percent Caucasian-American, 22 percent African-American, and includes an increasing number of Asian-Americans. Recent immigrants from Haiti, Central and South America, and a winter-intensive Canadian population have intensified the multilingual atmosphere in a community where Spanish, French, and Creole vie with English in everyday conversation.

Program Description

Connect Nine is an outreach program offered by the Miami-Dade Public Library Young Adult Management Team to all Dade County ninth graders in public and private schools. The purpose of the program is to encourage these young adults to read for pleasure, familiarize them with available library services for homework and personal use, and connect them face to face with librarians. The program's objectives are to

1. Present booktalks about high quality YA fiction and nonfiction with appeal and interest for ninth-grade students
2. Introduce students to materials available in all branches, such as career information; job search, college, university, and vocational materials; and audiovisual materials such as videos, CDs, and audiocassettes

Ninth graders were selected as the target audience for Connect Nine because this is their first year in high school. Recognizing that this is an ideal time when students are receptive to new experiences, the YA librarians reach out to them with booktalks, share such necessary library information as how to get library cards, and attempt to bridge the gap in the passage between childhood and adulthood.

Letters are sent in the fall to all schools with ninth grades, inviting the English teachers or school library media specialists to reserve a time for a school visit. The letter includes information about what services are available for the visit. Appointments are made in the months of October, November, December, February, March, and April, during which the YA staff has set aside certain days for outreach so that the branch managers can schedule properly. A normal school visit takes about forty-five minutes, or a regular school period. During this time students are introduced to fifteen to twenty fiction and nonfiction books through booktalks. A team of two YA staff visits together to make the program and style of presentation more varied. Different kinds of materials are selected for each visit. Sometimes teachers request poetry or a theme, such as black history. Whenever possible, the requests are honored, and other AV materials are brought along for display. One of the librarians likes to bring popular music and let the students guess the name of the artist and songs. Another uses storytelling to entice them with horror and gross exaggerations, to which teens respond well. Each person develops a unique style. Bibliographies listing the books presented as well as other good choices are provided to the school's library media specialist.

Since Connect Nine's inception in 1992–93, approximately 5,560 ninth graders in twenty-one schools have been visited. The success of the program is measured in the way students visit branches after the class visits and request the titles that have been presented, although a strict count is not kept. Perhaps success can best be seen in the actual words of one Hispanic-American student who expressed his thanks to the YA librarians by saying, "This presentation has opened new vistas for me."

Funding

Funding is part of the library budget; the outreach visit is conducted during the regular work day. There are no additional costs except for mileage if staff use their own cars. In many cases, the library provides a staff car. Each branch has a YA budget. The YA paperback budget covers replacement and purchase of multiple copies of titles presented in booktalks.

Contact Person

Helen Vandersluis, Young Adult Services Manager, Miami-Dade Public Library System, 101 W. Flagler Street, Miami, FL 33173. (305) 375-5577

MIAMI-DADE PUBLIC LIBRARY SYSTEM

THE LIBRARY-SCHOOL CONNECTION

An Outreach Program presented by the Young Adult Department of the Miami-Dade Public Library System

ATTENTION ALL NINTH GRADE ENGLISH TEACHERS

WHAT: The Miami-Dade Public Library would like to come to your school and present book talks letting students know more about their neighborhood library and what it has to offer them

WHO: This program is targeted for 9th Grade English classes with students in transition from middle school to senior high school

WHY: The purpose of the program is to

- *Encourage students to read for pleasure,
- *Make connection with students,
- *Make students aware of library resources which are available to them for homework and as well as for personal informational needs

WHEN: October, November, February, March, April, 1994

HOW: For more information, or to schedule a Library-School Connection presentation for your classes, contact the Young Adult Librarian at your nearest library location, listed below

CORAL GABLES BRANCH LIBRARY
3443 Segovia Street
442-8706 Alice Connors-Suarez

MAIN LIBRARY
101 West Flagler Street
375-2665 Helen Vandersluis or Gina Moon

MIAMI BEACH BRANCH LIBRARY
2100 Collins Avenue
535-4219 Teresa Morrell

NORTH DADE REGIONAL LIBRARY
2455 NW 183 Street
625-6424 Jacqui Sturdivant

NORTHEAST BRANCH LIBRARY
2030 Aventura Blvd
931-5512 Joe Weeks

SOUTH DADE REGIONAL LIBRARY
10750 SW 211 Street
375-5577 Leonie Walther

WEST DADE REGIONAL LIBRARY
9445 Coral Way
553-1134 Mike Power

WEST KENDALL REGIONAL LIBRARY
10201 Hammocks Boulevard
375-5231 Susannah Oberheiser

SW131/93

44.
Wymore Career Education Center, Orange County Schools

Eatonville, Florida

Idea

Introducing children's literature and reading to teenage parents

Customers

At-risk teenage parents, grades seven through twelve

Setting

Wymore is the alternative middle and high school for the district, serving an 85 percent minority population, all of whom have been designated at risk and none of whom has succeeded in a traditional school setting. Students come from dysfunctional households and are at least one grade behind; many have dropped out of school at least once, had run-ins with law enforcement, or both. Eighty-seven percent receive free or reduced-cost lunches. Since the school is the only one of its type in the county, students are bused as far as thirty miles, some riding more than an hour each way. Wymore has small classes, vocational courses, and many special programs, including Compact, which provides mentors; LEAP, which offers scholarships; dual enrollment, which gives students access to technical schools; and work study programs. The teen-parent program has a nursery to help keep teen mothers in school.

Program Description

Breaking the Cycle is an ongoing program developed by the media specialist and the teen-parent teacher. With a goal of helping teen parents prepare their children for school, the program introduces the world of children's literature to teen parents and discusses the importance of reading to their children. Most of the sixty or more Wymore teen parents are poor readers

Book covers were made using computers.

themselves and come from homes with no books and no role models for reading. The program has two objectives. The teen parents will

1. Become familiar with a body of quality children's literature
2. Share books with their children

The teen-parent teacher and the media specialist hope to break the nonreading cycle and give both students and their children a helping hand for the future.

Each week the media specialist visits the teen-parent classroom, bringing examples of quality children's books, many of which have multicultural themes. She and the students read the books together and discuss how to use them with their children. The session begins with fingerplays and nursery rhymes, then moves to simple picture books, concept books, fairy tales, and so on. The students and presenter discuss and compare illustrations. The books are then left with the students for at least a week. There is a children's literature collection in the media center, and students are also taken to the public

library to obtain cards and check out books. One of the highlights of the program is the creation by the students of at least one book for their children. In most cases, these are the first books ever owned by parent or child. One student told of her toddler actually sleeping with his book. Students also help make puppets to use for storytelling with their children.

Evaluation takes many forms. Circulation of the media center's children's collection has been increasing steadily, and students show increased familiarity with many favorite titles in children's literature. The public librarian was amazed at their knowledge of children's books and stories when they visited the public library. Discussions with students about how they are reading and sharing books with their youngsters is ongoing. Every student has completed at least one book, staying on task for over a month, which is rare for at-risk students, and they are proud of their accomplishments. An unforeseen bonus of the program has been the improvement of the students' own reading skills. Reading to their babies has given them an excellent opportunity to practice reading themselves. The media specialist considers this one of the most rewarding experiences of a thirty-two-year career.

Funding

The program is funded from the regular school and library media center budget. The majority of the books are borrowed from the public library.

Contact Person

Elaine Ann Apter, Media Specialist, Wymore Career Education Center, 100 East Kennedy Boulevard, Eatonville, FL 32751. (407) 644-7518, ext. 208

Special Needs Populations

45.
Broward County Libraries

Pembroke Pines, Florida

Idea

Ongoing program series for young adults with special needs

Customers

Young adults, ages ten through eighteen

Setting

The South Regional–Broward Community College Library, one of four regional libraries within the twenty-eight libraries of the Broward County Library System, serves an urban population of more than 1 million people, of whom 11 percent fall within the ages of ten through eighteen. The South Regional Library is the only one of the four that is paired with a community college library, and in addition, it is a depository for materials and services for the deaf and visually impaired. Many users come only for those services.

Program Description

Ready, Willing, and Able, and Possibilities were two summer programs in an ongoing series for disabled young adults—remembering that physical and emotional age are not always synonymous. The program goals were to

1. Encourage disabled young adults and their parents to view the library as their place (as well as a place for able-bodied people) by having events specifically for them to which the general public was also invited
2. Promote a better understanding of disabilities overall

National statistics show that one out of every seven persons in the United States is disabled. This ongoing series for disabled young adults is aimed to make them feel welcome to participate in this or in any other library event or activity. The July program, Ready, Willing, and Able, presented an afternoon of motivational speakers from all areas of life who had either overcome their disability or had risen above it. Possibilities, held in August, was a program of inspirational music about overcoming obstacles, with both able-bodied and physically challenged participants.

One hundred and twenty inquiries resulted in the George Jenkins Foundation grant. Next, staffers identified speakers and performers who were either disabled or had overcome their disability and contacted them through cold calling. They were asked to convey how they faced their disability and to encourage others to do the same. Some people cried and some were belligerent because they had not yet reached that stage; they were thanked for their time but not used in the program. The eight eventually selected came from all walks of life—singers, a comedian, a lawyer, a former television newsman, and an actor-director (who later would direct and coproduce Possibilities). Publicity was faxed or mailed to all surrounding agencies dealing with disabilities, with phenomenal response.

Approximately seventy-five people came—in busloads, private wheelchair taxis, with Seeing Eye dogs—nothing stopped them! All dis-

abilities were well represented. One teenager who had come with his father hugged the librarian afterward and cried because he had attempted suicide the night before but felt so inspired by everyone's stories that he wanted to try to put his life back on track again. (His father cried, too.) The video of this program is being edited for circulation to the public.

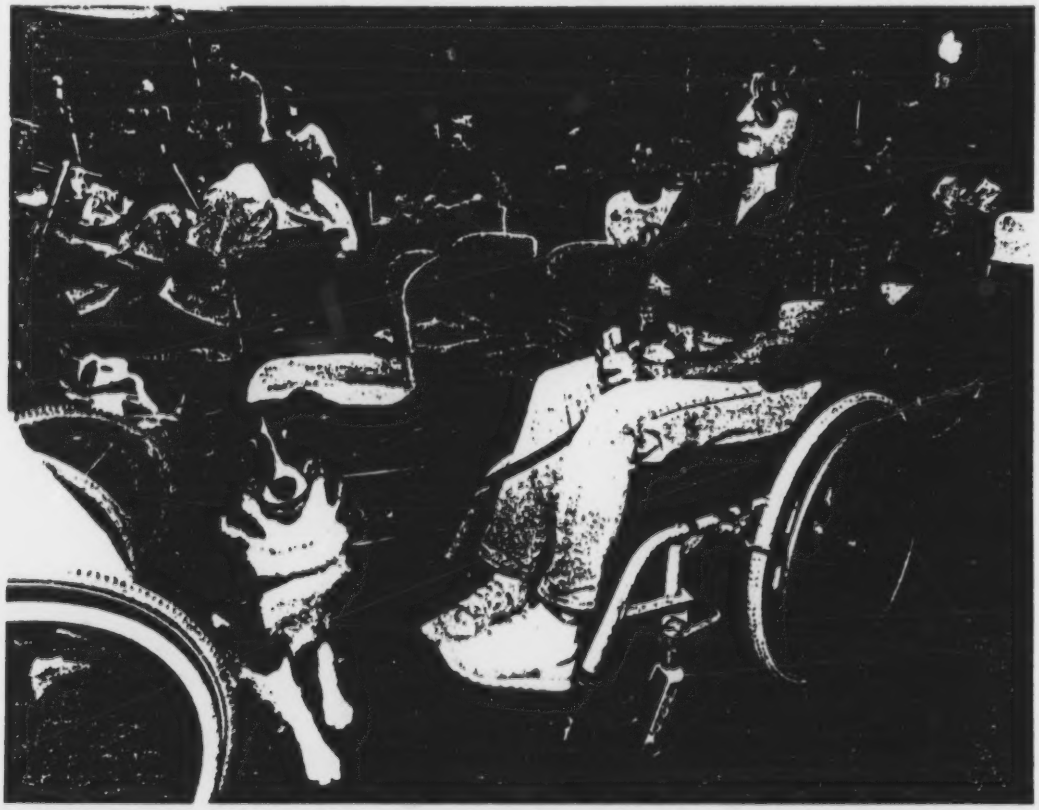
The first program cost no extra library money because of the generosity of the presenters in donating their time. All the grant money paid for props, a choreographer, and a cast party for "Possibilities: A Musical Montage by Exceptional Teens," which played to a full house of over 400 people with standing ovations. In all, thirty-six teens and family members participated in what the librarian fondly called "acting lessons." It was difficult to find parents willing to set aside their natural protectiveness of their disabled children, but eventually three were allowed to participate, one with muscular dystrophy, one mildly retarded, and a third with Down syndrome. At first everyone was terrified of each other, but by the end of four weeks of rehearsals, participants were helpful, sharing, and loving toward one another and tearful at the end, wanting to know when the next production was scheduled! A third program was being planned for the holidays as this was submitted, with the local agencies far more receptive to the library's efforts because they realized that their clients were not going to be hurt or exploited but just be a part of the larger society as regular library patrons like everybody else.

Funding

The program was supported by $1,000 from the George Jenkins Foundation (Jenkins was the founder of the Publix food stores). All speakers and performers donated their time. Staff time and publicity came out of the regular library budget.

Contact Person

Laurie Shaina Latimer, Young Adult Librarian, South Regional–Broward Community College Library, Division of Youth Services, 7300 Pines Boulevard, Pembroke Pines, FL 33024. (305) 963-8821



Disabled young adult attends library program. (Photo used with permission of *The Miami Herald.*)

47.
Broward County Libraries

Plantation, Florida

Idea

Young adult library advisory board; YA-planned programs

Customers

Young adults, ages twelve through eighteen

Setting

The Broward County West Regional Library is a large facility located just west of Fort Lauderdale in the fast-growing city of Plantation, population sixty-eight thousand. One of three regional libraries in the Broward County system, West Regional has an extensive collection of print and audiovisual materials for all ages, plus a large reference collection.

Program Description

From Our Library to You is an ongoing collection of teen programs and services aimed at Plantation residents of all ages as well as the library staff, completely planned and executed by young adults through a group called the West Regional Young Adult Library Advisory Board (LAB). The group was formed by the assistant head of youth services at the library. The goals of LAB are to

1. Provide an opportunity for individual leadership and job experience for teens
2. Encourage involvement in the library for social, recreational, and research purposes
3. Offer ways for teens to communicate with their community
4. Establish an awareness of the nature and needs of that community

LAB makes the library a viable place for young adults in terms of their needs and thus encourages library use.

LAB programs and services are decided at brainstorming sessions held at the library in March and August. All LAB members attend these meetings, as does their library sponsor. Once ideas are adopted, action committees are formed, and teens carry out the plans. Any official letters, publicity, or public service announcements are created by the staff sponsor. Follow-up meetings are held every six weeks to discuss results, additional plans, and problems. Meanwhile, the communications chairperson contacts members of the LAB executive committee as well as the membership in order to monitor progress. Each program or service is evaluated by LAB and the staff sponsor as soon as it is completed. In 1993 LAB voted to limit itself to thirty members, but not every member participates in every activity. There is something for everyone to do.

LAB-planned and executed activities, with their audience counts, have been as follows:

Recreational

- Annual dance parties in 1992 and 1993, with music from a local high school the first year and a DJ from a radio station the second. Attendance: 110, 130 teens
- Teen Jeopardy. Attendance: 97 teens
- Junior Jeopardy, created by request for children ages nine through twelve. Attendance: 127 children and parents
- A design and paint your own T-shirt program. Attendance: 41 teens
- A computer games night. Attendance: 52 teens
- Moonwalk, a night of games for children ages five through ten. Attendance: 139 children and adults

Informational

- Annual college night, with representatives of five Florida colleges

Service

- Library aides to perform clerical and craft duties in the Youth Services Department
- Donations for Covenant House
- Peer tutoring of other teens in all school subjects, grade levels six through twelve
- Technology aides, trained by library staff to help patrons in the use of library technology

Community

- An Earth Day celebration, for which LAB created and decorated an official proclamation, persuaded the public to sign it, and then presented it to the Plantation City

Council, where it was read aloud by the mayor. The teens also planted in front of the library a tree donated by a local nursery.

Other related actvities

- *Listen Up!* an annual magazine written, edited, and published by LAB
- A booktalking video written, directed, produced, and filmed by LAB for use in area middle schools
- A Best Teen Picks recommended reading list created by LAB and maintained in the YA section of the library

The LAB program is evaluated by public response, such as letters from LAB parents and from people whose lives LAB members have touched. The LAB teens, also highly multicultural, well represent the many ethnic groups in the community and thus contribute to interethnic friendships. Audience statistics and the constant demand for LAB membership also suggest that LAB is a valuable, rewarding, and self-perpetuating activity that, in an era of youth gangs, is a means of using a dynamite human resource—teens in the library!

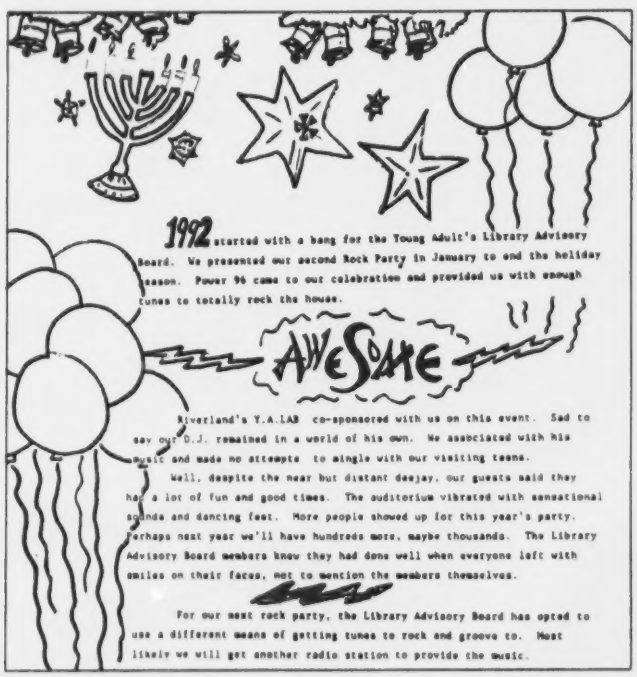
The LAB sponsor has been promoted to head of youth services at a new branch, and the West Regional YA LAB teens are going there to help her open the new library and recruit a new LAB group for that community.

Funding

The LAB program is supported by regular library budget for staff time plus partial funding from the Friends of the Library. In addition, LAB fund-raising efforts have included a teen book sale and an international food fair and bake sale enthusiastically supported by the public, bringing $290 into the LAB program fund. All items were donated by the community or made by LAB members.

Contact Person

Leila J. Sprince, Youth Services Department, North Regional Broward Community College Library, 1100 Coconut Creek Boulevard, Coconut Creek, FL 33066. (305) 968-2469 or 2420



1992 started with a bang for the Young Adult's Library Advisory Board. We presented our second Rock Party in January to end the holiday season. Power 96 came to our celebration and provided us with enough tunes to totally rock the house.

AWESOME

Riverland's Y.A.LAB co-sponsored with us on this event. Sad to say our D.J. remained in a world of his own. He associated with his music and made no attempts to mingle with our visiting teens.

Well, despite the near but distant deejay, our guests said they had a lot of fun and good times. The auditorium vibrated with sensational sounds and dancing feet. More people showed up for this year's party. Perhaps next year we'll have hundreds more, maybe thousands. The Library Advisory Board members know they had done well when everyone left with smiles on their faces, not to mention the members themselves.

For our next rock party, the Library Advisory Board has opted to use a different means of getting tunes to rock and groove to. Most likely we will get another radio station to provide the music.

A page from *Listen Up*.

BEST COPY AVAILABLE

ENDNOTES

1. Larson, Reed and Mihaly Csikszentmihalyi. *Being Adolescent*. Basic Books, 1984.

2. A similar form can be found in Jones, Patrick. *Connecting Young Adults and Libraries*. Neal-Schuman, 1992. pp166-167.

3. Chelton, Mary K., editor. *Excellence in Library Services to Young Adults: The Nation's Top Programs*. American Library Association, 1994. pp 44, 56-57, 61-62, 63-64, 67-68. Reproduced with the permission of the American Library Association, 50 E. Huron Street, Chicago, IL

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Moron, Rosmeary. "Young Adult Creative Writing Contest." *Voice of Youth Advocates*. (February 1988) Page 271-2.

Scales, Pat. *Communicating Through Young Adult Books*. Bantam Books, 1989.

Yaconelli, Mike. *Get 'Em Talking: 104 Great Discussion Starters for Youth Groups*. Youth Specialties, 1989.

Youth Participation in Libraries: A Training Manual. American Library Association, 1991.

LITERATURE FOR TODAY'S YOUNG ADULTS

"There is a time in the life of each growing individual when he or she is balanced on the edge of becoming an adult in outlook and attitudes, but is not quite there. For some it comes young, for others much later. But at that point, while some adult books are just what readers want, there is also a need for books that help them explore the world they are about to enter from the point of view of characters near their own age, in other words, adolescent literature."

Jean Karl

On May 24, 1993, Alan Nichter, Branch Librarian, Lutz Branch Library (Tampa-Hillsborough County Public Library System) presented the final workshop in the series. Nichter practices what he preaches and booktalks to students in middle, junior, and senior high schools throughout Hillsborough County.

As an outgrowth of his booktalking in area schools, Nichter has developed student-written annotated book lists which are distributed in schools and the public library. This excellent example of school and public library cooperation won the Betty Davis Miller Youth Services Award, presented by the Florida Library Association, in 1993. The annotations are written by the students, edited and word processed by Nichter, and reproduced by both the schools and the public library. The 1994 editions of both *Books: The Bear Necessity* and *Buccaneer Treasure* are included in this section.

The following section also includes the handouts that were distributed during the workshop. During the program, over twelve booktalks were presented as demonstrations of the techniques that Nichter was promoting.

BOOKTALKS

A booktalk is a one to five minute presentation of a book. It's sole purpose is to entice the listener to read that book. In an article called "Booktalking: You Can Do It," in the April, 1976 issue of *School Library Journal* (pages 39-43), Mary K. Chelton wrote, "The booktalk falls into place between storytelling and book reviewing, partakes of both, and is unlike either." Booktalks can be short, one to two minutes long, or longer, three to five minutes long. Each length has its advantages and disadvantages.

Preparation

Know your audience -- male, female, age, interests, grade level, community in which the people live, etc.

Selecting the right books for booktalks:

Books you have read, like, and are enthusiastic about.
Books that are fast-moving, have a credible plot, settings, and characters.
Books that are topical -- they cover subjects of interest to your audience.
Books that richly develop interesting characters in intriguing situations.

Books generally fall into two categories: those that emphasize plot and action, and books that emphasis character.

Remember: Not every book is suitable for you to booktalk; some may not fit your personality; some are simply very difficult to booktalk.

Approaches to Writing a Booktalk

1) Identify an exciting scene and lead up to it.
2) Summarize the plot to a climatic point.
3) Leave the central subject a mystery.
4) Use what the book give you. if the book is strong on *action and plot,* use those in the booktalk. If the book is strong on character development with *unique and fascinating characters* , emphasize the characters in the booktalk.
5) Leave the characters at a point where they must make a critical choice or decision.
6) Relate a crucial conversation between important characters.
7) Use a list of important elements in the book.

Mechanics

1) Think about the book. What made it a pleasure to read? What parts or themes are essential?
2) Decide on an approach, an element that has significance to you and will hook the listener.
3) Do some writing -- either write out the booktalk entirely, or at least write an outline. Include important names, dates, places, etc.
4) Decide to write soon after you finish the book when your personal reactions are immediate and fresh, or wait and analyze. For some people, the longer they wait, the harder it is to write the booktalk.

Contents

1) Work for an opening sentence that grabs your audience.
2) Don't dwell on literary merit, symbolism, etc.
3) Know when to stop: a booktalk is a taste, not a meal.
4) Work for a last sentence that leaves the audience hungry for more.
5) Know the names, dates, places, addresses, etc. used in the book.
6) If you think reading a passage is essential, choose the passage very carefully. Don't overdo reading from the book.
7) Use the active voice.
8) Use descriptive verbs, adjectives, adverbs.
9) Similes and metaphors can spice up a booktalk.
10) Use the present tense.

***** WARNING *****

The two most common faults in doing booktalks are

telling

TOO MUCH or **TOO LITTLE!**

Finally

NEVER booktalk a book you have not read.

NEVER booktalk a book you did not like.

NEVER, EVER tell the ending.

NEVER refer to notes, cards, scripts, etc. during the booktalk.

And **NEVER, EVER** say, "Read the book and find out."

BOOKTALKING: HOW TO DO IT

- Pick only books you *like*.
- Never try to booktalk a book you have not read.
- Write out what you plan to say. Write it the way you talk, not like a written report.
- Pick an incident or situation that is "tellable" and reflects the rest of the book.
- As a general rule of thumb, begin with action. Background information can come later when you have your audiences' attention.
- Never tell the ending.
- Don't ramble or include irrelevant details.
- Present tense is usually more audience-involving than past tense, active voice more involving than passive.
- The two most important sentences in your booktalk are the first and the last. Plan carefully!
- Make sure that you have a clear, easy-to-arrive-at ending.
- Watch your opening line. Avoid opening like "This book is about. . ."
- Use specific names, dates, places.
- Watch your vocabulary. Do not use words your audience will not understand.
- Watch slang. Your audience may think that you are making fun of them if you try to use their vernacular.
- Be sure of your terms in technical and sports books. It's disconcerting to be caught by the expert in the class.
- Don't oversell a book. If it is a slow starter, say so.
- Don't let the audience know how they should respond to a book with phrases like "You'll really like this book." Or, "This is a really exciting story." Let the book speak for itself.
- Do not give an evaluation of the book. You are there to sell reading, not to stimulate literary sensibilities.
- PRACTICE, PRACTICE, **PRACTICE!**

Adapted courtesy of the Young Adult Library Service Association,
a division of the American Library Association

BOOKTALKING EVALUATION

Rating Scale

1 → → → → 5

1 is poor 5 is very good

1. Speaking: clear and distinct? Rating _____

2. Eye contact. Rating _____

3. Enthusiasm. Rating _____

4. Knowledge of the booktalk's contents, and names, dates, places. Rating _____

5. Clear, logical narrative flow. Rating _____

6. Effective opening? Rating _____

7. Effective closing? Rating _____

8. Interested in reading the book? Rating _____

Title _____

Author _____

Booktalker _____

Date of Booktalk _____

Books: The Bear Necessity 1994 Edition

Lutz Branch Library
Hill Junior High School

C.S. Adler. ***Binding Ties.***
When 16-year-old Anne falls in love with Kyle, a macho 18-year-old with a bad reputation, her family decides not to let her see Kyle anymore. Alison Ramoy

Alicia Appleman-Jurman. ***Alicia.***
Alicia is fourteen and has been hiding from the Nazis for almost six years. The Germans killed her father, mother, and three brothers. Facing near starvation every day for years, Alicia must learn the tricks of the trade for survival in W.W.II Poland. Christina Burgue

Avi. ***The True Confessions of Charlotte Doyle.***
In the summer of 1832 Charlotte Doyle is the only passenger on the ship, Seahawk, going to America. When a sailor dies, the captain accuses Charlotte of murder. Nicole Millar

Ray Bradbury. ***Fahrenheit 451.***
Guy Montag is a fireman. But with a catch. He starts fires. Guy Montag burns books, but he secretly and illegally looks for books to read. Ken Braverman

Eve Bunting. ***Jumping the Nail.***Few dare to challenge the nail, a 90 foot drop down to the Pacific Ocen with a bulge sticking out near the bottom. Scooter and Elisa from the

graduating senior class at La Polama High School plan to jump. The last person who jumped is paralyzed.
Barry Lawrance.

Carolyn B. Cooney. ***The Face on the Milk Carton.***
Janie Johnson has two loving parents who mean the world to her and whom she trusts with all her heart. This changes. When Janie eats her usual peanut butter and jelly sandwich, she reaches for the milk. She glances at the picture of the missing child on the front of the milk carton. To her amazement, she recognizes this little girl.
Anny Warmack

Carolyn B. Cooney. ***Flight #116 Is Down.***
It is 8:00pm at Heidi's mansion when a 747 carrying 400 passengers crashes in her yard. Passengers lie on the ground while a fire starts on the left wing and jet fuel leaks everywhere. Where are the ambulances and fire trucks? Chris Henry

Carolyn B. Cooney. ***Whatever Happened to Janie?***
Janie Johnson loves her life. Now they find out that someone kidnapped Janie years ago. It was a surprise. Janie will soon meet her real parents. Erin Sivula

Susan Cooper. ***The Grey King.***
The Dark knows that if the sleepers awaken from their sleep, that the Dark's kingdom will fall. The Light has one last chance to wake the sleepers and that is Will Stanton. Will Stanton is the last of the Old Ones, members of the Light. Daniel Hopper

Michael Crichton. ***Congo.***
Somewhere in the Congo rainforest something destroys a camp and a camera captures the picture of a huge gorilla. Computer junkie Karen Roso leads an expedition to rescue the survivors and find the gorilla. Cannibal tribes, hippos, gorillas, and running out of ammunition make rescue and survival extremely difficult. It's not an adventure anymore.
Aaron Silberman

Michael Crichton. ***Sphere.***
In the middle of the South Pacific Ocean, a thousand feet deep, American scientists find a spaceship. The most astonishing thing about the spaceship is that it appears to be around three hundred years old. It could be alien, coming from the future, or possibly from a different universe. Inside the spaceship is a sphere with amazing powers that are somehow communicating with the scientists and threatening their very lives and underwater habitat. Tori Stitt

Richie Tankersley Cusick. ***The Lifeguard.***
The ocean washes up the thick aroma of salt and the tanning oil of the gorgeous lifeguards. But that's not all the ocean washes up. Sometimes it uncovers the victims of one of the lifeguards. Kesley is picking up his trail and the lifeguard is determined to wash her ashore too. Kathy Acevedo

William R. Dantz. ***Hunger.***
Off the coast of the Florida Keys Tom finds a huge cave in the coral reef. There is something very large in that cave. A sudden move could be the end of Tom and his friends. Tommy Danaher

Daphne DuMaurier. ***Rebecca***
As they drive up the long drive to Manderly, she is awed by the beautiful yet scary looking landscape. When they finally reach the great house, she is surprised and a little frightened by how gray and cool it looks. And she cannot even begin to imagine what secrets and ghosts await her in the vast halls of Manderly. LeeAnn Mayfield

Lois Duncan. ***Daughters of Eve.***
Daughters of Eve started out as a nice club until Irene Stark entered the picture. She is the new sponsor. The girls decide to get back at all men that they think are sexist. The worst is what they do to the last victim. Kara Davis

Lois Duncan. ***Down a Dark Hall.***
As Kit pulls up at Blackwood, her boarding school for the next couple of months, she suddenly has a bad feeling come over her. Despite the gorgeous exterior, she feels there is evil in the house. As she spends more and more time there, weird things begin to happen. Finally she finds out they are being possessed by ghosts who feel incomplete with what they did on earth. Will she escape? Laura French

Lois Duncan. ***I Know What You Did Last Summer.***
On a dark summer night Julie James, Ray Bronson, Helen Rivers, and Barry Cox hit an object. They agree not to tell anyone but Julie receives a letter that states "I know what you did last summer." Sonya McCollum

Lois Duncan. ***Locked in Time.***
Moving to Louisiana was bad enough. But when Nore Robbins's new step-brother Gabe pushes her into the river in a murder attempt, Nore knows something is very wrong. She uncovers a secret that is a hundred years old. She also finds out what will happen to her and her father if they stay in the house. Jennifer Dzuivenis

Lois Duncan. ***They Never Came Home.***
Larry Drayfus and Dan Cotwell go on a weekend camping trip in the Mogollon Mountains in New Mexico. Several weeks turn to months and the guys are still missing.
Heidi Guelzow

Lois Duncan. ***Summer of Fear.***
When Julia's parents die, Rachel is surprised to see the plain, not the least bit pretty girl standing at her doorstop. Almost right away Rachel can tell Julia's evil, but her family mistakes it for jealousy. Suddenly strange events start to occur. Rachel needs to save herself and her family from Julia's wicked spell. Pam Murray

Lois Duncan. ***Twisted Window.***
Tracy Lloyd meets Brad Johnson. He tells her why he seems so different. He is really from Albuquerque and he has come to Winfield to get his little sister Mindy back from his ex-step dad, Gavin, whom he says kidnapped her from him and his mother.
Andrea Toll

Esther Forbes. ***Johnny Tremain.***
In the 1770s Johnny Tremain is involved with the "Observers," a secret organization that includes John Hancock, Samuel Adams, and others. Johnny's job is to gather information

on the movement of British troops before the Battle of Lexington without getting caught.
Nicole Wittlin

Pat Frank. ***Alas Babylon.***
Fort Reece in Central Florida is the only town left after the nuclear holocaust. For some people this is the beginning of war itself. Deetra McAlmont

William Golding. ***Lord of the Flies.***
Ralph finds himself on an island with a gang of young boys who choose him as their leader. He must get them rescued but his leadership is questioned by one of his own men. Teddy Watkins

Robert Jordan. ***The Shadow Rising.***
Treachery, evil, murder, and forgotten time combine in a land where evil is kept at bay with a forgotten power and mistrust runs wild. Neil Bushong

Stephen King. ***Christine.***
Arnie Cunningham buys an old 1958 Plymouth Fury to fix up at Dornell's Do-It-Yourself Garage. Arnie changes, and his friend Dennis fears something has possessed him. The car, named Christine, is alive and has an evil lurking within her. Andy Krueger

Stephen King. ***The Long Walk.***
In this wicked game you have to keep walking no matter what. The one thing that pushes on the walkers is the lure of the prize. If you should happen to outwalk everyone, you get anything you want. Most people who sign up don't understand the reality of the sport. Most think they won't shoot you. Connelly Edler

Stephen King. ***The Shining.***
Deep in the rural Colorado mountains sits an old lodge, called the Overlook. Outside there is snow. Inside, a family sits and waits. The evil of the Overlook acts by taking control of your mind. The ghosts become your friends. The evil will rise through the new winter caretaker, Jack Torrance. Matt McKee

Dean R. Koontz. ***Cold Fire.***
Jim Ironheart, an average man, has made twelve last-minute rescues in the past three months. Realizing that this is the hottest story ever, reporter Holly Thorne tracks him to California. Jim insists he's not a psychic but that some higher power is controlling him.
Tien Ho

R.D. Lawrence. ***The White Puma.***
When man and nature combine, the results can be explosive. In British Columbia in the middle of the forest lives a family of pumas who are trying to survive not just from wild things, but also two hunters who are trying to kill them. When the mother starts to hunt the men instead, the fireworks start exploding. Kathryn Cole

Lois Lowry. ***Number the Stars.***
Annamarie Johansen is having her best friend stay over to disguise her as one of her family to keep her from going to a concentration camp. Police come and suspect what the Johansens are doing. So, the Johansens go to Mrs. Johansen's brother's farm to try to save Annamarie's friend. Jennifer Wood

Lois Lowry. ***A Summer to Die***
The machines hooked up to star cheerleader, out-going, sweet Molly make one last faint sound. Her parents pray that it will be their last sound. Brittany Wood

Joan Lowery Nixon. ***The Dark and Deadly Pool.***
Mary Elizabeth Rafferty thought she had the perfect job: working at the hotel health club. Valuables start disappearing and then a man is found at the bottom of the pool, dead. Mary is determined to find out who committed these crimes. Lauren Eversoll

Andre Norton. ***Star Rangers.***
Kartar and his crewmates are traveling in space when their ship crashes on an unknown planet. They find a city on the planet that contains unknown evil. Two of the Rangers have special powers: the power to touch other's minds with mind waves. There is another person on the planet with a special power, an unknown evil power. Josh Phair

Richard Osborne. ***Demolition Man.***
In 1996 John Spartan, part of the LA Police Department and ruthless villain Simon Phoenix are sentenced to 36 years in cryoprison, frozen without aging. In 2032 Simon Phoenix escapes cryoprison. The only person capable of catching Simon Phoenix is John Spartan, the Demolition Man. Alex Allper

Gary Paulsen. ***Hatchet***
A scream is heard as the small twin engine plane crashes into the once quiet lake. A boy swims desperately to shore only to collapse from exhaustion. Where it was once quiet and peaceful, it is now the setting for a test of will and survival. With only a hatchet, Brian must survive. Jon Campbell

Gary Paulsen. ***The Voyage of the Frog.***
David takes the Frog, the boat his uncle owned, out in the Pacific Ocean to scatter his uncle's ashes over the surface of the ocean. On his way back he encounters storms, whales, and no wind. He is blown way off course with a low food supply. He needs courage and confidence to make it back. Eric Highsmith

Gary Paulsen. ***The Voyage of the Frog.***
Fourteen-year-old David Alspeth inherits his Uncle Owen's sailboat "The Frog." He set sail in the great blue sea on the Frog. His mission is to fulfill his uncle's last wish. On the mission a brutal storm slams into the sailboat like a giant sledgehammer. David is stranded. He has no radio, little water, and only seven cans of food. Kevin Kim.

Christopher Pike. ***Bury Me Deep.***
During the summer, Jean and two of her friends Mandy and Jill are off to Hawaii for a week. But, the vacation gets off to a bad start when the boy sitting next to Jean on the plane suddenly chokes and dies. She tries to keep the incident out of her mind, but he keeps coming back to haunt her. Jessica Stephens

Christopher Pike. ***Die Softly.***
Herb Trasher hides a camera in the girls shower to get photographs of the Alamo High Cheerleaders. He plans to develop the film on Friday but Lisa Barnscull dies in what looks to be a tragic car accident. When Herb finally develops the film, he finds a shadowy figure

sneaking up behind Lisa with a baseball bat. Herb wonders if Lisa had been dead before the car accident. Linda Persaud

Christopher Pike. ***Fall Into Darkness***
The five of them decided to go camping. At night Ann and Sharon are sitting by the cliff. Ann stays and Sharon walks away until a scream breaks the silence. Sharon is accused of Ann's murder. Cinnamon Toms

Christopher Pike. ***The Immortal.***
Josie and her best friend Helen along with Josie's father and his fiance Silk, go on a summer vacation to Greece and the island of Mykonos. As soon as they reach the island, Josie feels as if she's been here before, but she hasn't. After her visit, Josie starts to have dreams and visions of the island as it was in the past. Joy Santos

Christopher Pike. ***The Midnight Club.***
Every night at midnight five patients at a hospice, a place where teenagers with fatal diseases go to die, meet in the leisure room. They tell each other stories. Known as the Midnight Club, they make a pact that the first one to die must come back from beyond and give the others a sign. Jocilyn Martinez

Christopher Pike. ***Remember Me.***
Shari Cooper is dead. The police said it was suicide. Shari knows someone murdered her at the party. She makes a vow to herself to find the killer. She spies on her friends and even enters their dreams where she comes face-to-face with the truth. Shari is the only one who can stop her murderer from murdering again. Carrie Hosler

Christopher Pike. ***The Road to Nowhere.***
Teresa runs away from her boyfriend and best friend after finding out about their relationship. Teresa picks up two hitchhikers, Poppy Corn and Freedom Jack, who tell a story that may decide Teresa's future. Stacy Cohen

Christopher Pike. ***Whisper of Death.***
Five kids are still alive in the vacant town. They can't imagine why the five of them seem to be the only ones left in the entire human race. They have one thing in common, though. They were each directly or indirectly involved in the death of Betty Sue.
Sarah Sadd

Alison Lohans Pirot. ***Can You Promise Me Spring?***
Lori is upset when she learns her brother has Hodgkins Disease and that her friend's grandfather is dying of lung cancer. She starts to feel differently about her friends, family, and love life. Will this disastrous winter ever end? Can she face spring with feelings of self-confidence and happiness? Kallie Krusoe

Carolyn Reeder. ***Shades of Gray.***
During the Civil War Will is sent to live with his aunt and uncle. He thinks that he will never be able to love his uncle whom he calls a coward, but does he understand that his uncle was just as much of a man and had just as much courage for doing what he believed was right than a man who fought in the war? Allison Tatangelo

Thomas Rockwell. ***How to Eat Fried Worms.***
Ever since Joe and Tom made a bet on Joe eating 15 worms in 15 days, Tom and Billy have been doing anything they can to keep Joe from winning. Alan is on Joe's side, encouraging him to eat up the worms to win the $50. Amy Lo

Ron Roy. ***Avalanche.***
From the second he shot the coyote to the second he heard the crack of the .22, Chis is doomed. The snow looked packed, at least enough to guarantee no snow slides. But He finds himself trying to outski an avalanche. Snow is waist high. He has only a hunting knife and three dead grouse. Stephen Thornton

Marlene Fanta Shyer. ***Welcome Home, Jellybean.***
At 3AM everyone in the apartment wakes to hear the banging of Geraldine's head against the wall, again. As usual the phone is ringing off the hook with angry tenants that are fed up and have signed a petition to make her leave. Being retarded isn't easy, her family has found out after the noisy incident in the elevator. Can her family really handle having her home? April Lazenga

R.L. Stine. ***Broken Date.***
Tom and Jamie have been with each other for a long time. They have been going steady since junior high and they are planning to stay with each other for the rest of their lives. Everything is fine until Tom doesn't show up for one date. Now the perfect life is a nightmare. Someone is calling Jamie, threatening her, and even stalking her. There is nothing she can do about it. Cynthia Burgos

R.L. Stine. ***Curtains.***
Heedy wants the lead role in the play. She will stop at nothing until she gets what she wants. Lauren Bright

R.L. Stine. ***Haunted***
Melissa Dryden's birthday presents were ripped open by unseen hands. Her new car drives as if someone else has control. An invisible force is trying to push her out her window. The Fear Street prowler? The figure in her window? A ghost claiming Melissa killed him? Melissa Loucks

R.L. Stine. ***The Secret Bedroom***
Lea Carson can't believe it when her family moves into the creepy old house on Fear Street. Most creepy of all is the secret room up in the attic. The room has been locked and boarded up for at least a hundred years. A murder was committed in that room and it has been closed up ever since. Lea knows she should stay away. But she thinks she hears footsteps inside the secret room, and then she hears voices. Ana Mayor

R.L. Stine. ***The Stepsister.***
When her new stepsister, Jessie, moves in, Emily's world turns upside down.
Jennifer Sutherland

R.L. Stine. ***Wrong Number.***
One night while Deena and Jade are making prank calls, Chuck comes in. He threatens to tell their parents if they don't let him in on the fun. Chuck opens the phone book, and calls a number on Fear Street. He hears desperate cries for help. Katie Coleman

Leo Tolstoi. ***War and Peace.***
The nobility and their elegant balls with the gossip and romantic love affairs and everything else in their lives are destroyed when the French invade Russia. But nothing can destroy the true love of Andrei and Natasha, not even war. Sometimes war helps pair together the strangest couples and helps teach what is the importance and true meaning of life. Wei Shan

Kathy Tyers. ***The Truce at Bakura.***
On the small planet of Bakura, on the outskirts of the universe, a war is about to begin. Luke Skywalker, Princess Leia, and Hans Solo go to Bakura to meet with Gaeriel, the Bakuran senator, to try to get the planet to joint the alliance. But the Ssi-ruuk, reptile creatures that want to kill the planet, want Bakura to join the evil Empire. Gaeriel will make the decision that will decide the fate of her world. Laura Spies

Gloria Whelan. ***The Secret Keeper.***
Annie Dough has a job baby-sitting Matt at the exclusive Beaches resort. One day Annie and Matt are out on a walk when a man steps out from behind the bushes. It only takes Matt a second before he gives the man a hug. It is Matt's father Bruce Larimer. Annie then agrees to let Matt see his father secretly. One day Matt disappears and Annie wonders if she wants to be a secret keeper or not. Jennifer Hoey

Robb White. ***Deathwatch.***
Madec thought that he had a big kill, but it turned out to be an old prospector, lying dead with three bullets in him. It made no difference to Madec, but it did to his guide Ben. Ben wants to report the death. Madec has some plans of his own for Ben. Madec makes Ben take off his clothes and decides to hunt Ben through the desert. Errol Hunter

Jane Yolen. ***The Devil's Arithmetic.***
The Jews are loaded up into the huge cattle cars thinking they are going to be resettled into another area of Poland. Only Chaya, the girl from the future, knows the fate of the Jews. But will they listen to her pleas in time to escape? Will she herself escape the hellish tortures that await her? Nick Chase

Timothy Zahn. ***The Last Command.***
A long time ago in a Galaxy far away, the last of the Grand Admirals gathers the remnants of the Imperial Forces to push back the New Republic. Ryan Olmstead

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Students in Ms. Judy Greco's eighth grade English classes at Hill Junior High School read the books and wrote the annotations for this list. Editing was necessary. A sincere thank you to all who contributed. *Books: The Bear Necessity* is a cooperative project between Hill Junior High School and the Lutz Branch Library (Tampa Hillsborough County Public Library System). This program earned the 1993 *Betty Davis Miller Award* from the Florida Library Association for service to youth.

Alan Nichter ⓜⓜⓜⓜⓜ Lutz Branch Library ⓜⓜⓜⓜⓜ April 1994

Buccaneer Treasure
1994 Edition

Lutz Branch Library
Buchanan Junior High School

Lloyd Alexander. ***Westmark.***
Theo, a boy learning to be a printing press operator, teams up with Count Los Bombas, an actor and his assistant Musket. They soon join an abandoned girl named Mickle. They travel through towns, forests, and over mountains in order to stop Westmark from being taken over by the evil Cabbarus.
D.J. Bonoan

Avi. ***Something Upstairs.***
When Kenny Huldorf and his family moves to Providence, R.I., Kenny never expects his house to be haunted. After meeting with Caleb, the ghost, Kenny finds himself trying to help Caleb. He goes back to Caleb's time to try to find Caleb's murderer. There's only one problem: Kenny can't get back to his own time unless he murders Caleb! Chris Halluska

Avi. ***Wolf Rider: A Tale of Terror***
Andy is heading out the door on his way to a party when the phone rings. "Hello?" he says. "I killed her. I killed Nina," a voice says. Then the line goes dead. Sarah Scarcelli

Linda Barr. ***I Won't Let Them Hurt You.***
When Katie starts baby-sitting Justin, she is really excited. Justin is good, his parents are nice, and she's earning good money. Everything is great until Katie sees a really unusual bruise on Justin. She tells herself nothing's wrong. All kids fall. Then Katie sees another bruise, and this one is not from a fall. Lisa McLemore

Peter Benchley. ***Jaws.***
There is a shark swimming around the shores of Amity Island. It has killed and eaten three people. It must be stopped. The police chief, an oceanographer, and a local fisherman try to stop it. Can they? Scott Anderson

Cherie Bennett. ***Did You Hear About Amber?***
A young woman, Amber, who has everything against her, faces her most difficult problem yet ... arthritis. Amber's determination gets her through a lot, but will it get her through this?
Ashley Jones

Cherie Bennett. ***Good-Bye Best Friend.***
Star has been sick all her life and has never had the chance to make a really good friend. Now that she's found Christy, she's afraid to reveal how sick she is because she thinks Christy will be afraid to get close to her. Stacy Lozano

H.G. Bissinger. ***Friday Night Lights: A Town, a Team, and a Dream.***
Find out what it takes to be on one of the best football teams in the state of Texas. Share a whole season from start to finish with the people of a small West Texas town. Michael Chevalier

Gary L. Blackwood. ***Wild Timothy.***
Timothy is a city boy who hates the outdoors. When his father takes him camping, he gets lost. He then has to fight to survive in the untamed wilderness. Terry Myers

Francesca Lia Block. ***Weetzie Bat.***
Weetzie Bat is a wild, crazy girl who lives in a wild, crazy town, Los Angeles. One day she goes to her best friend Dirk's grandmother's house and Grandma Fifi gives her a golden thing. Weetzie takes it home and discovers that she can make three wishes. She wishes for a lover for Dirk, a secret Agent Lover Man (boyfriend) for herself, and a beautiful house for them all to live in.
Andi Skowronek

Orson Scott Card. ***Ender's Game.***
Aliens try to take over the earth. In order to win the next encounter with the aliens, the World Government collects many military geniuses. One of them is a ten-year-old boy named Ender Wiggin. Can he help save the earth from the evil aliens? D.J. Bonoan

Carmen Carter. ***The Devil's Heart.***
A small Vulcan archeological outpost has stopped communicating with Starfleet. Sent to investigate, the Enterprise finds a destroyed outpost and terrible information -- the legendary Devil's Heart has been found. Now, all the powers of the galaxy are after it -- including the U.S.S. Enterprise.
Matthew Wilson

Agatha Christie. ***A Holiday for Murder.***
Old Simeon Lee wants to have a pleasant family gathering, a time to rejoin, rejoice, forgive and forget. Only someone hasn't forgotten ... and certainly won't forgive.
Parul Khator

Agatha Christie. ***The Secret of Chimneys.***
When Anthony Cade arrives in London with a dead prince's memoirs, many people, like the prince's servant, or the master thief Guisippe, are willing to do anything to get it, even murder.
Juan Camilo Archila

Linda A. Cooney. ***Fatal Secrets.***
Ryan is a normal girl leading a normal life. One day her sister tries to tell her something but drowns, leaving Ryan wondering. Then the tricks start, the tricks and constant feeling of being watched. Someone is trying to make her go insane, but why? Was her sister's death an accident or was it murder? Laura Allman

Robert Cormier. ***We All Fall Down.***
Four guys enter the house at 9:02 p.m. and trash, bust, and pollute everything in the Jerome residence on Cape Cod. At 9:46 Karen Jerome makes a very bad mistake by arriving home early. But the Avenger has seen it all. Eduardo Sanchez

Michael Crichton. ***Andromeda Strain.***
The Scoop Hill satellite has fallen to earth along with a strange virus. Project Wildfire, a research group, is brought into action. Shelby Trainor

Michael Crichton. ***Jurassic Park.***
John Hammond has discovered a way to clone dinosaur DNA. He invites some guests to tour the island and decide if it's safe or not. As they are touring the island, the power goes out. Now the dinosaurs are free to roam. Will the guests survive? Will the guests get off the island?
Mario Framingheddu

Michael Crichton. ***The Terminal Man.***
When Mr. Benson volunteers for a new kind of surgery for his psychomotor epilepsy, he soon turns into an unpredictable and terrifying human time bomb! Bryan Mable

Chris Crutcher. ***Staying Fat for Sarah Byrnes.***
Sarah and Eric are both misfits who become best friends. But Eric starts to change and fears he will lose his friendship with Sarah because Sarah cannot change. She is horribly scarred by burns and the cause of her burns is a mystery. Jennifer Shirley

Richie Tankersley Cusick. ***The Lifeguard.***
Kelsey Tanner's vacation was going to be fun, but it is not. She finds a note from a girl who is missing. A creepy old man in a lighthouse is following her. She and her friends Donna, Skip, Justin and Neale must find out who is to blame for a bunch of suspicious drownings before one of them is next. Sarah Olsen

Peter David. ***A Rock and a Hard Place.***
Paradise is a cold, hard world that must be terraformed by Starfleet. When the terraformers fall behind schedule, Commander Riker is put on temporary leave to assist. His replacement, Stone, is a cold, sullen man whose judgment and ability are in question. Meanwhile Riker must pit himself against Paradise's darkest, deepest secret. Jerry Freeman

Sir Arthur Conan Doyle. ***The Annotated Sherlock Holmes: Four Novels and 56 Short Stories. Volumes 1 and 2.***
His mind is like a crowded warehouse with boxes of all sorts of information. He is a defender of law, a keen observer, a violin virtuoso, and an avid reader. His skill in deduction and observation can never be matched. His name is Sherlock Holmes. Kyle Shaw

Eth Clifforth. ***The Dastardly Murder of Dirty Pete.***
Mary Rose, Jo-Beth, and their father are on their way to grandmother's house when their dad decides to take a shortcut through the desert. They get trapped in a ghost town. Now they must find out if someone is playing a trick on them. Valerie Gray

Ian Fleming. ***Moonraker.***
Drex, a German posing as an English war hero, wants to blow up England. Moonraker, a supposed test missile, is pointed directly at England and Drex controls the blast off. Only James Bond and Drex's secretary know the truth. James Alston.

Cin Forshay-Lunsford. ***Walk Through Cold Fire.***
Sixteen-year-old Desiree has trouble making sense of the pain surrounding her: her mother's death, her father's remarriage, and no one to understand her. When she goes to spend the summer with her aunt, Desiree meets a gang of kids who call themselves the Outlaws and discovers a whole new world of first love and friendship. Desiree Matthews

Dick Freindlich. ***Full Court Press.***
Ted Cantwell, star player for the Fairmont High School basketball team, is offered many scholarships from all over the country. But to get the one he dreams of, he has to switch schools to Fairmont's rival, Southcliff. The two schools must play each other for the State Championship, and Ted's senior year will never be the same. Nick Hurless

Eva Gibson. ***Colleen.***
A horrible storm destroys everything -- Colleen's home, furniture, and, worst of all, Collen's most valuable treasures, her paintings. A mysterious stranger grabs Colleen and takes her to shelter. Trying to find the mysterious stranger and recapture her paintings, she learns something new about herself. Audrey Deriso.

Eileen Goudge. ***Swept Away.***
Louise Greenspan is a sixties freak, but here she is stuck in the eighties where she doesn't fit in. Then with the help of a friend, her dreams come true and she gets to be a part of the fabulous Woodstock Festival. Her whole life gets switched around and now she looks at the eighties in a different way. Mary Erb

John Grisham. ***The Client.***
When Mark witnesses a suicide, the mob, the FBI and the media all want to know what he knows. The mob threatens his life and the FBI is following him. Mark says, "Let's make a deal" to them both.
Valerie Gray

John Grisham. ***The Firm***
Mitchell Y. McDeere has been offered many positions in some of the most prestigious law firms in the nation, including some on Wall Street, and in Washington and Chicago. But he decides to take a job in a small but well-paying firm in Memphis. From the beginning, his wife Abby detects something wrong, and she has good reason. Scott Anderson

John Grisham. ***The Firm.***
Mitch McDeere, a rookie lawyer, joins a small town law firm. Mitch is soon caught between the FBI and an organized crime family. All Mitch knows to do now is run. He just needs to decide who to run from. Lisa McLemore

John Grisham. ***The Pelican Brief.***
Two Supreme Court justices have been killed. Derby Shaw, a law student at Tulane, writes a legal brief on what she thinks happened to them. Now the killer is after her! Aaron Fisher

Jessie Haas. ***Keeping Barney.***
More than anything Sarah wants her own horse to ride and love. She dreams of having one. Then she meets Missy, who's going away to college and needs someone to take care of her horse, Barney. But he isn't her "dream horse;" he's old, stubborn and mean. Sarah tries to love him but it may be too late. Tanya Ketchum

S.E. Hinton. ***The Outsiders.***
Ponyboy and Johnny go for a walk one night. When they get jumped by the Socs, Johnny kills one to save Pony's life. From then on everything changes, and Ponyboy finds out what really matters in life. Matt McGee

S.E. Hinton. ***Rumble Fish.***
Rusty-James is the roughest and toughest guy in his high school group. He likes to keep up his reputation, but most of all he wants to be like his older brother, known as Motorcycle Boy. But Rusty-James's drive to be like his brother eats away at his world, and it's going to fall apart in an

explosive chain of events when the Motorcycle Boy isn't around to pick up the pieces.
Desiree Matthews

Felice Holman. ***Slake's Limbo.***
The kids at Slake's school always make fun of him and fight with Slake. Slake runs away from home on the subway and he finds a hole in the subway below the loading platform which becomes his home. Then city workers start sealing all holes in the subway. Aaron Fisher

Robert Jordan. ***The Eye of the World.***
Rand Al'Thor can't figure out why an Aes Sedai witch and her warder have taken him, a mere shepherd, out of his village until he learns that he is doomed to repeat history by saving his world and in doing so must break it. Daniel Carvin

Stephen King. ***Christine.***
Arnie Cunningham was the school's biggest dork. Then he finds Christine, not a girl but a car. This car brings him a beautiful girl and a better reputation. Suddenly all the people that messed with Arnie are dead. Christine kills. Jonny Phelps

Stephen King. ***Needful Things.***
Castle Rock Maine has a wonderful new store, a store where you don't need lots of money to buy what you want. You just can't have a conscience, and you must be able to follow through with the bargain. Meredith Clarke

Sonia Levitin. ***Incident at Loring Groves.***
A group of teenage high school students are just having fun when they stumble upon a dead body. Two in the group, Ken and Cassidy, want to tell someone exactly what they know, but doing so would make them and their friends the main suspects. The worst part is they know the victim and the killer is closer than they think. Rina Zona

Jack London. ***The Call of the Wild.***
Half St. Bernard and half Scotch Shepard, Buck is king over all of Judge Miller's place in California. Then Buck is kidnapped and taken away. The man who stole Buck puts him on a train and hits him with a club many times. Upon arriving in Canada, Buck is forced to survive in the harsh, cold climate. Eric T. Mendlin

Eric Lustbader. ***Sunset Warrior.***
When Ronin, a master bladesman, finds that there is another land with mankind on it, he decides to fight the rulers of Freehold, his country, to escape to freedom. Robert Martinez

Robert R. McCammon. ***Stinger.***
No evil yet known to man can match the threat of ... Stinger, who ravages a remote Texas town until the men and women of Inferno rise up in a final, desperate battle. Adam Dunham

Lurlene McDaniel. ***Let Him Live.***
Meg volunteers at the hospital where her dad works as the head of a transplant team as a way to get over the death of her best friend Cindy. There she meets Donovan, who will soon die if he doesn't get a liver transplant. They fall in love and Meg is scared. She's not sure if she can live through another death. Stacy Lozano

Catherine Marshall. ***Christy.***
Christy is 19 when she leaves her comfortable home to teach school in the Smoky Mountains. There she encounters shocking poverty, an unusual people, and a struggle to discover who she is.
Maureen McCartney.

Edith Maxwell. ***Just Dial a Number.***
Cathy gasps into the phone "Someone tried to kill me." She is holding the receiver so the others can hear. All of a sudden the telephone explodes. "Mary Ann? Mary Ann! Oh, my God, where are you?" Cathy slams the phone down. It is only a prank call, not meant to hurt anyone, but it does.
Audrey Deriso

Norma Fox Mazer. ***After the Rain.***
Rachel and her grandfather Izzy never used to get along, but soon Rachel finds out that Izzy is dying. The mean-looking and stubborn old man that looks so strong has three months to live. Rachel begins to love her grandfather for who he is. How do you say good-bye to someone you just begin to love? Mariela Fonseca

Gilbert Morris. ***The Valiant Gunman.***
Hope is a beautiful young widow left in charge of a ranch in post-Civil War Wyoming. Dan is a cowboy with a dream. Together they must battle the powerful Arrow Ranch. Maureen McCartney

Peter Nelson. ***Deadly Games.***
Sylvia Smith-Smith wins an essay contest with an all-expenses-paid trip to London. She goes there thinking that she will have the time of her life. Instead, spies are following her and ransacking her room. There's always a catch! You never get something for nothing. Cindy Rodriguez

George Orwell. ***Animal Farm.***
The animals on rundown Manor Farm plot and plod their way toward "the great event" -- the rebellion against all humans, especially Mr. Jones, the owner of Manor Farm. Eric Linehan

James Patterson. ***Along Came a Spider.***
Two detectives are on the trail of the criminal genius, Gary Murphy. He has kidnapped two children; one has turned up dead. Lissette Valdes

Susan Beth Pfeffer. ***Most Precious Blood.***
Everything in Val Castaladi's world is perfect until her cousin blurts out the truth. Val was adopted. Val is determined to learn more about her secret past, and when she does, everything takes a turn for the worst. Rachel Specter

Christopher Pike. ***Fall Into Darkness.***
Teenager Ann Rice went off a 500-foot cliff to plunge into an icy, raging river of death, yet her body was never found. Her best friend, soft-spoken Sharon McKay, is being charged with the murder, yet she insists she is innocent. Nikki Kostyun

Christopher Pike. ***Last Act.***
Melanie is new to the town and its people. She auditions for a school play and becomes part of a group of friends. But these friends share something from the past; something they never talk about until after the play' opening night when the police come for the body and accuse Melanie of murder.
Laura Allman

Christopher Pike. ***The Treasure Hunt.***
Carl is excited about the treasure hunt and the first prize: a trip to Hawaii. He can't wait to see Cessy in a bathing suit. But the hunt turns to horror when Carl realizes that someone is hunting him!
Sarah Scarcelli

Christopher Pike. ***Whisper of Death.***
Ron and Pepper are ordinary teenagers with ordinary problems until one day on their way back to the city they notice that no one is there. Are they the only people alive? Soon they find out that

there are three other people left. Why are they alone in this dead world? Only Betty Sue knows.
Crystal Chandler

Barbara Rinkoff. ***Elbert the Mindreader.***
Elbert is a scrawny boy. He is too small to make the football team even though he knows everything about the game. One day he has a cavity filled. This is no ordinary filling because it lets him pick up radio stations in his head and read minds. Could this be Elbert's big chance to make the team?
Mario Framingheddu

Willo Davis Roberts. ***Nightmare.***
Nick Corelli did not have anything to do with the man who "fell" on to his car. He knows he is innocent but someone else thinks differently. Summer Brown

Arthur Roth. ***Trapped.***
Jimmy needs help! He has been trapped inside his car for two weeks. If it were not for the deer in the road he would be on his way to see his friend. Now he is struggling to stay alive.
Marta Oliveros

Jeff Rovin. ***Cliffhanger.***
Gabe Walker was once the leader of the Rocky Mountain Rescue Team, but he leaves when he accidentally loses his grip on an inexperienced climber and she falls to her death. Later on he decides to go back but at the wrong time and is taken hostage by a mob of international thieves. Will he help the thieves or escape to warn his friends?
Eduardo Sanchez

Dori Sanders. ***Clover.***
Clover, a black girl, loved her father very much. On his wedding day Clover's father dies and now she must live with her deceased father's white widow. Valerie Gray

Bee Senecaw. ***It Happened on Seven Continents.***
Two US pilots from MacDill Air Force Base go around the word on a dangerous secret mission that could mean an advancement in rank. What they don't know is that there are two Iraqi pilots on their tail with the same mission. Daniel Jenkins.

Jerry Spinelli. ***Who Ran My Underwear Up the Flagpole?***
Eddie isn't having a very good first week of school. He runs out in PE without any pants. Then he goes out for football and gets thrown around the field. He is trying to impress Sunny, a cheerleader he likes, but she ignores him. It seems junior high school isn't turning out right for Eddie.
Brandi Felder

R.L. Stine. ***Broken Date.***
Jamie and Tom have been going steady for a long time. Everything's perfect until Tom breaks a date. Next, Jamie witnesses a murder. The person looks like Tom, but it just can't be him! Or can it? Chris Halluska

R.L. Stine. ***Stay Out of the Basement.***
A family is frightened by their own father, a scientist working with plants, when they suddenly hear moaning and beating in the basement. Nick Hurless

Julian F. Thompson. ***Gypsyworld.***
When five kids are kidnapped, taken to a different world on Earth, and given new names, things are bound to happen. They are part of a complex experiment in a land full of gypsies to see if Earth can be transformed back into a natural, caring place. What they do will decide the fate of the planet.
Caroline Schultz

J.R.R. Tolkien. ***The Hobbit.***
Welcome to Middle-Earth, a land of hobbits, elves, dwarves, and goblins. Bilbo Baggins, a young hobbit, goes on an incredible adventure full of danger and excitement. There he finds one of the magical rings which helps him on his quest to help the dwarves defeat Smaug and claim their gold.
Bryan Mabie

Mark Twain ***The Prince and the Pauper.***
They are the same age. They look alike. There is but one difference. Tom Canty is a pauper and Edward Tudor is next in line to the throne of England. They meet and decide to exchange places. How long will it be until they meet again and exchange back, or will they ever?
Cindy Rodriguez

Jules Verne. ***Around the World in Eighty Days.***
In the 1870s Phineas Fogg, millionaire Englishman, wagers that he can tour the world in 80 days. Along with his faithful servant Passepartout and the rescued Indian woman, Mrs. Rowda, they race against the clock and the English police who accuses Fogg of robbing the Bank of England.
Juan Camilo Archila

Margaret Weis and Tracy Hickman. ***Dragons of Autumn Twilight.***
Dragons are creatures of legend and children's stories. But now dragons have returned to the land of Krynn. A mysterious blue crystal staff leads an unlikely group of friends into a search for the legendary Dragonlance. Matthew Wilson

Robb White. ***Deathwatch***
When Madec shoots an old prospector, he thinks Ben is going to tell the sheriff. To make sure that Ben doesn't, he takes his water, food, and clothing. Then he tries to decapitate and kill Ben.
Florian Geier

Kate Williams. ***That Fatal Night.***
When Ken Matthews, the most popular boy at school, is blinded in a care accident, the whole school is stunned. None of his friends feel comfortable around him anymore. Terri Adams is there for him from the start and makes his life much easier. When Ken falls in love with Terri, he doesn't think she can return those feelings and is afraid to tell her how he feels. Mary Erb

Paul and Bonnie Zindel. ***A Star for the Latecomer.***
Mrs. Hillary's lifelong dream for her daughter Brooke is for her to become a famous dancer. Sure, Brooke loves dancing, but her thoughts tend to revolve around having fun and being a teenager. But then something happens to Brooke's mom, and Brooke feels obliged to fulfill her mom's dream before it's too late. Rachel Specter

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Students in Ms. Julie Speer's eighth grade English classes at Buchanan Junior High School read the books and wrote the annotations for this list. Editing was necessary. A sincere thank you to all who contributed. *Buccaneer Treasure* is a cooperative project between Buchanan Junior High School and the Lutz Branch Library (Tampa Hillsborough County Public Library System). This program earned the 1993 *Betty Davis Miller Award* from the Florida Library Association for service to youth.

BEST COPY AVAILABLE

THE RECENT GOOD STUFF

by

Alan Nichter

Adams, Douglas and Mark Carrawidine. *Last Chance to See.*

A noted author and a zoologist travel around the world to see the Komodo Dragon, the Silver Backed Mountain Gorilla, the Baiji Dolphin, the Kakapo, and other rare and endangered animals. With their dwindling numbers and without protection, we may not be able to see them in the future.

Block, Francesca Lia. *Cherokee Bat and the Goat Guys.*

Cherokee Bat, Witch Baby, Angel Juan Perez, and Raphael Chong Jah-Love form a slam dunk rock band but success and power take them too close to the edge of no return.

Block, Francesca Lia. *Finding Angel Juan.*

Witch Baby's boyfriend, Angle Juan, moves to New York City to make his own music. Hurt and lonely, Witch Baby pursues him is this place of dark magic with the help of old friends of her father, her father's ghost, and her unconditional love.

Brooks, Bruce. *No Kidding.*

In the twenty-first century, when alcoholism has reached epidemic proportions, fourteen-year-old Sam has committed his mother to an alcohol treatment center and is supervising the adoption of his brother Ollie. But there are things Sam cannot, and may not want to, control.

Bunting, Eve. *Jumping the Nail.*

Dru's troubled friend Elissa is one of the kids risking their lives to jump off the cliff, down ninety feet past bulging rocks to the bottomless ocean.

Cannon, A. E. *The Shadow Brothers.*

Marcus Jenkins has always lived in the shadow of his successful foster brother Henry Yazzle, a Navajo Indian. Now Henry is moving back to his Indian heritage, a place where Marcus can never go, leaving Marcus confused and alone.

Card, Orson Scott. *Ender's Game.*

Twice they attacked. Twice earth beat them back with luck and intelligence. Ender Wiggins is earth's best chance to repel the invaders one last time.

Carter, Alden R. *Up Country.*

Electronics whiz Carl Staggers discovers a whole different world when he is sent up to farm county to live with relatives. If only the cops don't find the stolen stereos in his basement back home.

Cole, Brock. *Celine.*

Spend the weekend with Celine, sixteen-year-old artist, nonstop television watcher, and junk food junkie as she puzzles out why the world is such a mess.

Cooney, Carolyn B. *The Face on the Milk Carton.*

Fifteen-year-old Janie Johnson recognizes the picture of the missing child on the milk carton as herself. Who are her parents?

Cooney, Carolyn B. *Flight #116 Is Down.*

A 747 with 400 passengers on board crashes in Heidi Landseth's yard. Survivors need help and they need it fast!

Cormier, Robert. *We All Fall Down.*

In 49 minutes they thoroughly trash the Jerome house. The Avenger sees them.

Covington, Dennis. *Lizard.*

Because of the way Lizard looks, people think that he is different from everyone else. He knows he's different, but it's not the outside that makes him different. It's what's on the inside that counts.

Crichton, Michael. *Congo.*

It took six minutes for the creature to totally destroy the expedition camp and the people in it. Karen Ross leads a secret expedition to the heart of the African Congo to find out why.

Crichton, Michael. *Jurassic Park.*

They made creatures from man's past for a fantastic new theme part on a secluded island. Now the animals have broken loose, and they are hungry.

Crutcher, Chris. *Athletic Shorts: Six Short Stories.*

Telephone Man, Louie Banks, Lion Serbousek from previous novels, join big Angus Bethune, Johnny Rivers, and Petey Shropshire in new tales that show teens doing their best in extremely tough situations.

Crutcher, Chris. *Staying Fat for Sarah Byrnes.*

Eric Calhoune is the only friend Sarah Byrnes has. Knowing how she really got those horrible scars on her face and why she is in the hospital forces Eric to risk their friendship to save a friend in terrible need.

Davis, Terry. *If Rock and Roll Were a Machine.*

Bert Bowden doesn't know who he is or what he wants, except that he loves to ride motorcycles and he would love to beat the teacher who ruined his life.

de Lint, Charles. *Dreams Underfoot.*

There is magic in the city, lying just beyond our grasp unless we see with eyes that want to see, feel with hearts that want to believe. It may look like an ordinary city, yet there is magic, music, treachery, love, ghosts, creatures, and dreams underfoot.

Dickinson, Peter. *Eva.*

Hers was the first successful transplant of a human mind into the body of an animal. Now she is that species' hope for survival in an overcrowded world.

Duncan, Lois. *Don't Look Behind You.*

Gone are her blond hair, her boyfriend, her friends, her school, her playing tennis. Relocated in the government's witness protection program, April Corrigan and her family are on the run from hired killers.

Duncan, Lois. *Who Killed My Daughter?*

This is not fiction. Lois Duncan's daughter was gunned down. The killer has never been found.

Gilmore, Kate. *Enter Three Witches.*

"Double, double toil and trouble. Fire burn and cauldron bubble." Bren West is afraid to bring his new girlfriend, Erika, home to the spooky old house to meet his family. His mother and grandmother are practicing witches, complete with spells, magic, potions, and chants.

Grant, Cynthia D. *Phoenix Rising, or How to Survive Your Life.*

Survival tip #1: Don't get cancer. Tip #2: When someone you love dies of cancer, don't let your grief destroy you, too. We never really lose people we love; they become a part of who we are.

Hahn, Mary Downing. *The Wind Blows Backward.*

He dumped her after middle school. Now they start up again as seniors in high school, but Spencer Adams is moody, haunted by his past, and fiercely intense. Laura tries to fill the "desert places" in his head with her love.

Hoffman, Alice. *Turtle Moon.*

The meanest boy in Verity, Florida, is on the run from a murder rap with an infant baby girl, while his desperate mother and an unusual cop try to find him, the baby, and the real murderer.

I Wouldn't Thank You for a Valentine: Poems for Young Feminists. Carol Ann Duffy, editor.

Vivid words from women about being a woman, about love, about school, about hope. But not for women only.

Johnson, Angela. *Toning the Sweep.*

Emily comes to her favorite place, the desert, to help pack her grandmother Ola's things before Ola moves to the city. Before she leaves, she discovers the haunting incident that first brought her wonderful grandmother to her beloved desert.

Klause, Annette Curtis. *The Silver Kiss.*

They made for a very strange couple: a high school girl and a young man who was a true creature of the night, a vampire!

Levitin, Sonia. *Incident at Loring Groves.*

They found the body; they didn't kill her. But telling the police means telling what they were doing at the locked up Summer House. Despite pressure from the others to maintain silence, Ken and Cassidy find it especially hard to keep quiet. They know who the killer is.

Lowry, Lois. *The Giver.*

In a future land, only one person holds the memories of color, seasons, past events, happiness, and pain. His successor wants to share the memories with the rest of the community.

Mazer, Norma Fox. *Out of Control.*

Three boys stalk one girl in a deserted high school corridor. They move in on her. In thirty seconds, all a blur of menace and resistance, it is over. They said they just got a little physical, out of control. She knows different.

McCammon, Robert R. *Boy's Life.*

A car sinks to the bottom of a lake with a man handcuffed to the steering wheel. Throughout one year in the 1960s, young Corey Mackenson tries to find out who the man was and why he was drowned. Finding out could save his life.

Paulsen, Gary. *The Voyage of the Frog.*

Sailing alone at night David Alspeth encounters a ferocious storm, almost sinks, and ends up over 315 miles out in the Pacific Ocean.

Paulsen, Gary. *Woodsong.*

His view of the woods was shaped by Disney movies and hunting. His move to northern Minnesota reshaped his views and taught him about the startling intelligence of animals.

Peck, Richard. *Unfinished Portrait of Jessica.*

When Jessica's parents divorce, she blames her mother. A holiday trip to beautiful Mexico and a visit with her great uncle Lucius Pirie and her father Scott send her back with more understanding. It's a long way from blaming her mother to understanding both her divorced parents.

Pike, Christopher. *Road to Nowhere.*

After discovering the painful truth about her boyfriend and her best friend, Teresa Chaney runs away on a dark and stormy night. She picks up two strange creatures who tell a story about a tragic love. Freedom Jack and Poppy Corn attempt to alter Teresa's past to ensure her future.

Popham, Melinda Worth. *Skywater.*

When his source of water in the Sonora Desert is contaminated by humans, a coyote, driven by the age-old search, begins a long, perilous journey through unknown lands and human hazards to find the mythical Skywater, a place where there is so much water it fills the sky.

Rylant, Cynthia. *A Couple of Kooks and other Stories about Love.*

Deceptively simple stories told with grace and charm show that love knows no age or physical barriers.

Sanders, Dorrie. *Clover.*

A white woman rises her spirited black stepdaughter in rural South Carolina.

Service, Pamela. *Vision Quest.*

The small, smooth stone with the strange curved grooves is a link to ancient Indian magic. Only when it and its companion stone are returned to the place beneath the spirit sign will the Indian medicine men, who have traveled through time, rest in peace.

Shannon, George. *Unlived Affections.*

Convinced of his father's early death, Bill learns the disturbing truth when he finds a bundle of old letters written by his father to his mother during their first year of marriage.

Short Circuits: Thirteen Shocking Stories by Outstanding Writers for Young Adults.

People who refuse to die, ghosts, snakes on the loose, ghastly murders, teeth with a life of their own, a carnival not of this world, and more stories to make you lock the doors and windows at night.

Shaara, Michael. *Killer Angels.*

Against impossible odds and a Union Army entrenched on the high ground, 15,000 Confederate soldiers charge across an open field, through murderous enemy fire to attack the center of the Union line.

Sieruta, Peter D. *Heartbeats and Other Stories.*

Loving the girl next door, a dangerous drivers education class, a monster of a substitute teacher, and more.

Stevermer, Caroline. *River Rats.*

After the nuclear Flash, a band of orphan teens runs the last steamboat and plays rock music to survive in a world of pollution and people gone wild.

Stine, R. L. *Broken Date.*
After he broke their date, Jamie thinks she sees Tom robbing a jewelry store.

Tamar, Erika. *The Truth About Kim O'Hara.*
Beneath that calm, controlled surface is a very frightened Vietnamese-American girl desperate to hide her past from boyfriend Andy, parents, and the world.

Tan, Amy. *The Joy Luck Club.*
A daughter replaces her recently deceased mother in a special group of four Chinese women called the Joy Luck Club and learns more about her mother and the other women than she ever knew before.

Taylor, Theodore. *Sniper.*
Night after night, a sniper, armed with a high-powered rifle and a lethal starscape scope, takes deadly aim at the big cats in the Los Coyotes Animal Reserve. One by one, this unknown sniper is shooting the big cats under young Ben Jepson's care.

Thirteen: 13 Tales of Horror by 13 Masters of Horror.
Horror stories from Caroline Cooney, Christopher Pike, R. L. Stine, and more.

Watson, Larry. *Montana 1948.*
War Hero and respected doctor Frank Hayden, small-town Montana sheriff Wes Hayden, and his son, David Hayden, know why the Indian woman died. The choice is between family loyalty and justice.

Westall, Robert. *Blitzcat.*
Through England's darkest hour in World War II, bombed and threatened by an enemy only 19 miles across the channel, a black cat seeks her master from the first enemy attacks through the terrible firebombing of Coventry. Even the *cats* in England were courageous.

Wolf, Virginia Euwer. *Make Lemonade.*
LaVaughn's determination to leave the projects behind is strengthened when she baby-sits the two children of an unwed teenage mother whose situation is much worse than LaVaughn's.

Even though the following book was published in 1972, no booktalk presentation by Nichter would not be complete with out it:

White, Robb. *Deathwatch.*
Forced to strip to his shorts, with neither food nor water, Ben is hunted in the Arizona desert by a madman.

BEST BOOKS FOR YOUNG ADULTS
BEST OF THE BEST: THE TOP 100

The Young Adult Library Services Association (YALSA), a division of the American Library Association (ALA), held a preconference immediately prior to the 1994 ALA Annual Conference. The purpose of this preconference was to review the books that had been placed on the Best Books for Young Adults (BBYA) lists over the past quarter century. Publishers and editors of books for young adults and librarians who provide service to young adults participated in the discussions and selection process.

The Best Books for Young Adults lists include fiction and nonfiction titles appropriate for young adults, ages 12 to 18, and is published annually by YALSA. Best Books are selected based on their proven or potential value to young adults and span a variety of subjects as well as a broad range of reading materials.

A new ALA publication, *Best Books for Young Adults: The History, the Selections, the Romance,* by Betty Carter, chronicles the last 25 years of the selection process.

The following is the list of the 100 titles that were selected by preconference participants as the best and currently most popular books of the past 25 years. Preconference participants were not limited to books included in the Carter book; 13 of the 100 books were not selected for inclusion on the BBYA list during the year they were published.

Adams, Douglas.
The Hitchhiker's Guide to the Galaxy. Crown, 1980.

Angelou, Maya.
I Know Why the Caged Bird Sings. Random House, 1970.

Anonymous.
Go Ask Alice. Prentice-Hall, 1971.

Anthony, Piers.
On a Pale Horse. Ballantine Books/Del Rey, 1984.

Avi.
Nothing but the Truth: A Documentary Novel. Orchard Books/Richard Jackson, 1992.

Baldwin, James.
If Beale Street Could Talk. Dial, 1974.

Barlowe, Wayne D., Ian Summers, and Beth Meacham.
Barlowe's Guide to Extraterrestrials. Workman, 1980.

Block, Francesca Lia.
Weetzie Bat. HarperCollins/Charlotte Zolotow, 1990.

Blume, Judy.
Forever. Bradbury Press, 1975.

Boston Women's Health Book Collective.
Our Bodies, Ourselves: A Book by and for Women. Simon & Schuster.

Bridgers, Sue Ellen.
Permanent Connections. HarperCollins, 1987.

Brooks, Bruce.
Moves Make the Man. HarperCollins, 1985.

Cannon, A. E.
Amazing Gracie. Delacorte, 1992.

Card, Orson Scott.
Ender's Game. Tor Books, 1985.

Carter, Alden R.
Up Country. Putnam, 1990.

Childress, Alice.
Rainbow Jordan. Coward, 1981.

Cole, Brock.
Goats. Farrar, Straus & Giroux, 1987.

Corman, Avery.
Prized Possessions. Simon & Schuster, 1992.

Cormier, Robert.
We All Fall Down. Delacorte, 1992.

Crew, Linda.
Children of the River. Delacorte Press, 1990.

Crutcher, Chris.
Athletic Shorts: Six Short Stories. Greenwillow Books, 1992.

Crutcher, Chris.
Stotan! Greenwillow Books, 1986.

Dahl, Roald.
Boy: Tales of Childhood. Farrar, Straus & Giroux, 1985.

Davis, Jenny.
Sex Education. Orchard Books, 1988.

Davis, Terry.
Vision Quest. Viking, 1979.

Deuker, Carl.
On the Devil's Court. Little Brown/Joy Street, 1990.

Dickinson, Peter.
Eva. Delacorte Press, 1990.

Duncan, Lois.
Killing Mr. Griffin. Little Brown & Company. 1978.

Fox, Paula.
One-Eyed Cat. Bradbury Press, 1984.

Gaines, Ernest J.
The Autobiography of Miss Jane Pittman. Dial, 1971.

Gallo, Donald R., editor.
Sixteen: Short Stories by Outstanding Writers for Young Adults. Delacorte Press, 1984.

Garden, Nancy.
Annie on My Mind. Farrar, Straus & Giroux, 1982.

Gies, Miep and Alison L. Gold.
Anne Frank Remembered: The Story of the Woman Who Helped to Hide the Frank Family. Simon & Schuster, 1987.

Goldman, Peter and Tony Fuller.
Charlie Company: What Vietnam Did to Us. Morrow, 1983.

Grant, Cynthia D.
Phoenix Rising: or, How to Survive Your Life. Athemeum, 1990.

Greenberg, Joanne.
Of Such Small Differences. Holt, 1988.

Guest, Judith.
Ordinary People. Viking Penguin, 1976.

Guy, Rosa.
The Friends. Holt, Henry, & Company, 1973.

Hayden, Torey L.
Ghost Girl: The True Story of a Child Who Refused to Talk. Little, Brown & Company, 1992.

Hentoff, Nat.
American Heroes: In and Out of School. Delacorte Press, 1987.

Hinton, S. E.
Outsiders. Viking Children's Books, 1967.

Hobbs, Will.
Downriver. Atheneum, 1992.

Holman, Felice.
Slake's Limbo. Scribner, 1974.

Hoover, H.M.
Another Heaven, Another Earth. Viking, 1981.

Houston, James R.
Ghost Fox. Harcourt, 1977.

Jacques, Brian.
Redwall. Putnam/Philomel, 1987.

Jones, Diana W.
Howl's Moving Castle. Greenwillow Books, 1986.

Kerr, M. E.
Gentlehands. HarperCollins, 1978.

King, Stephen.
Carrie. NAL/Dutton, 1975.

Klass, David.
Wrestling with Honor. Dutton/Lodestar, 1990.

Klause, Annette Curtis.
The Silver Kiss. Delacorte Press, 1991.

Knudson, R. R. and May Swenson, editors.
American Sports Poems. Orchard Books, 1988.

Koertge, Ron.
The Arizona Kid. Little, Brown & Co./Joy Street Books, 1991.

Kotlowitz, Alex.
There Are No Children Here: The Story of Two Boys Growing up in the Other America. Doubleday, 1992.

Lee, Gus.
China Boy. NAL/Dutton, 1991.

Levoy, Myron.
Alan and Naomi. HarperCollins, 1987.

Lipsyte, Robert.
Contender. HarperCollins, 1967.

Lopes, Sal.
The Wall: Images and Offerings from the Vietnam Veterans Memorial. Collins, 1988.

Madaras, Lynda and Dane Saavedra.
What's Happening to My Body? Book for Boys: A Growing Up Guide for Parents & Sons. Newmarket Press, 1991.

Madaras, Lynda and Area Madaras.
What's Happening to My Body? Book for Girls: A Growing Up Guide for Parents & Daughters. Newmarket Press., 1987.

Mahy, Margaret.
The Changeover: A Supernatural Romance. Atheneum/ Margaret K. McElderry, 1984.

Mazer, Harry and Norma Fox Mazer.
The Solid Gold Kid. Delacorte, 1977.

Mazer, Norma Fox.
Silver. Morrow, 1988.

McCaffrey, Anne.
Dragonsinger. Atheneum, 1977.

McCoy, Kathy and Charles Wibbelsman.
The New Teenage Body Book. Berkley Publishing Group, 1992.

McKinely, Robin.
Beauty: A Retelling of the Story of Beauty and the Beast. Harper, 1978.

Meriwether, Louise.
Daddy Was a Number Runner. Prentice-Hall, 1970.

Miller, Frances A.
The Truth Trap. Dutton/Unicorn, 1980.

Murphy, Barbara Beaskly and Judie Wolkoff.
Ace Hits the Big Time. Delacorte, 1981.

Myers, Walter Dean.
Scorpions. HarperCollins, 1988.

O'Brien, Robert C.
Z for Zachariah. Atheneum, 1975.

Palmer, Laura.
Shrapnel in the Heart: Letters and Remembrances from the Vietnam Memorial. Random House, 1987.

Paterson, Katherine.
Jacob Have I Loved. Crowell, 1980.

Paulsen, Gary.
Hatchet. Bradbury Press, 1987.

Peck, Richard.
Are You in the House Alone? Viking, 1976.

Pfeffer, Susan Beth.
The Year without Michael. Starfire/Bantam, 1987.

Pierce, Meredith Ann.
Darkangle. Atlantic Monthly Press, 1982.

Plath, Sylvia.
The Bell Jar. HarperCollins, 1971.

Pullman, Philip.
The Ruby in the Smoke. Knopf, 1987.

Rinaldi, Ann.
Wolf by the Ears. Scholastic, 1992.

Rogasky, Barbara.
Smoke and Ashes: The Story of the Holocaust. Holiday House, 1988.

Salzman, Mark.
Iron and Silk. Random House, 1987.

Scoppettone, Sandra.
Trying Hard to Hear You. Harper, 1974.

Shilts, Randy.
And the Band Played On: Politics, People, and the AIDS Epidemic. St. Martin's, 1987.

Sleator, William.
Interstellar Pig. Dutton, 1984.

Spiegelman, Art.
Maus: A Survivor's Tale. Pantheon, 1986.

Stoll, Clifford.
The Cuckoo's Egg: Tracking a Spy through the Maze of Computer Espionage. Doubleday, 1991.

Strieber, Whitley.
Wolf of Shadows. Knopf, 1985.

Sullivan, Charles, editor.
Children of Promise: African-American Literature and Art for Young People. Abrams, 1992.

Swarthout, Glendon.
Bless the Beasts and the Children. Doubleday, 1970.

Tan, Amy.
The Joy Luck Club. Putnam, 1990.

Voigt, Cynthia.
Izzy, Willy-Nilly. Atheneum, 1986.

Walker, Alice.
The Color Purple. Harcourt, 1982.

Werbsa, Barbara.
Run Softly, Go Fast. Atheneum, 1970.

Westall, Robert.
Blitzcat. Scholastic, 1989.

White, Robb.
Deathwatch. Doubleday, 1972.

Wolff, Virginia Euwer.
Probably Still Nick Swansen. Holt, 1988.

Wrede, Patricia C.
Dealing with Dragons. Harcourt/Jane Yolen Books, 1991.

Wyss, Thelma Hetch.
Here at the Scenic-Vu Motel. HarperCollins, 1988.

Yolen, Jane and Martin H. Greenberg, editors.
Vampires. HarperCollins, 1992.

Zindel, Paul.
The Pigman. HarperCollins, 1968.

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Eanes, Marilyn. "Successful Student Booktalking," *The Booktalker* (in *Wilson Library Bulletin*), March, 1992, Page S1-S3.

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Fantasy

For many years, the Young Adult Services Division (YASD) of the American Library Association (ALA) has received letters and telephone calls from librarians asking for genre lists of book titles popular with teens. In an attempt to provide this service, as well as to provide materials to encourage young adults to read, the concept of publishing a series of genre lists was conceived.

In 1988, five genre list committees determined the criteria for title selection and prepared lists of horror, mystery, romance, science fiction and sports titles. In 1990, two additional committees prepared lists of humor and fantasy. The committee members made their selections based on the books' broad popularity with young adults, interesting plots and characters, quality writing and a wide range of reading levels and interests. To make these titles affordable to many youngsters, the decision was made to select only titles available in paperback.

Each committee felt the need to explore the full range of titles within their respective genres in great depth, which meant much time was given to reading or rereading titles suggested by fellow committee members. When possible, student comments about specific titles were considered by the committee. Certainly, not all the "best" titles within each genre are included on the list; it's inevitable that librarians, teachers and publishers will have differences of opinion concerning the final selections. Each committee, however, believes that the titles on its list will have great appeal to teenagers and that the lists will provide important support for librarians working with young people.

PROMOTION AND DISTRIBUTION TIPS FOR GENRE LISTS

- Ask the editor of your local high school newspaper to feature the list with an invitation to readers to visit the local library, to read some of the books and to vote for their favorite.

- Invite students to read some of the genre titles and write reviews. Submit the reviews to local newspapers for publication.

- Organize a book-a-thon around a genre collection.

- Create crosswords and other puzzles using genre titles and authors' names to be given out as handouts.

- Develop public service announcements promoting the genre list and highlighting a few specific titles. Videotape students doing one-minute booktalks. Submit the PSAs to local radio and television stations. Broadcast the PSAs over a school public address system.

- Booktalk some of the genre titles in the library, in school library media centers and to other youth organizations.

- Have a popular disk jockey talk about the genre list and interview the Young Adult librarian and teenagers who have read the books.

- Put together a book display featuring some of the titles on the genre list.

- Send a press release to the local and school newspapers, television and radio stations, announcing the availability of the list and include a few titles. (Sample press release is included in the kit.)

- Make the genre lists available in a wide variety of places, including public and school libraries, recreation centers and book stores.

- Distribute copies of the genre lists to leaders of youth groups.

- Send flyers promoting the genre lists to every student in every school. Insert the flyers in library and youth organization newsletters.

- Create posters promoting the genre lists by featuring the covers of some of the titles. Put the posters up in public and school libraries, recreation centers and book stores.

- Present the genre lists to English and literature teachers. Enlist their support and assistance in reaching their students and informing them of the availability of the genre lists.

FANTASY

Fantasy has an important role in our lives, from birth to death. As children we play with imaginary friends and as adults we channel that creativity into our careers. For teenagers, fantasy is integral to defining character, helping them define themselves and figure out who they are. Through fantasy teens can try on various personae without losing their grip on the "real world."

By nature fantasy has a strong ethical and moral code: eventually the bad guys lose, a message that makes an impression on those still forming their own codes of conduct. As librarians, part of our goal should be to help teenagers find their identities in what can be a chaos of personal choices. Fantasy is a viable option in those efforts, and the books on this list are some of the best writing in the genre.

YASD Fantasy Genre Committee

Dolores Maminski, chair, Carroll County Public Library, Westminster, Md.

Carolyn Caywood, Bayside Area Library, Virginia Beach, Va.

Di Herald, Mesa County Public Library, Grand Junction, Colo.

Carlos T. Najera, Houston Public Library, Houston, Tex.

Mary I. Purucker, Santa Monica High School, Santa Monica, Calif.

Lisa Shackelford, Queens Borough Public Library, Jamaica, N.Y.

Nel Ward, Maryvale High School, Phoenix, Ariz.

FANTASY TIPS AND PROGRAM IDEAS

1. Hold a "Fantasy Fair" incorporating costumes, crafts, fantasy food and drink (edible but imaginative) and entertainment—song, dance, magic and, above all, storytelling.

2. Feature a fantasy author or illustrator in conjunction with any of the activities listed.

3. Have a calendar-making contest by drawing a different fantasy scene for each month.

4. Have role-playing games by improvising characters from "rival" fantasies. Act out situations drawn from a hat.

5. Have an all-day film festival of classic fantasy films. Let the audience be the critics by offering a "thumbs up" or "thumbs down."

6. Bring in local actors or small theater groups to tell stories or put on a small fantasy production.

7. Have a map-making contest of imaginary lands in a variety of forms from painting on parchment to sand maps to three-dimensional globes.

8. Have a writing contest for participants to write a sequel to their favorite fantasy.

9. Create a fantasy cookbook of real or imagined recipes from favorite fantasies (i.e. fantasy fudge, turkish delight).

10. Invite kids to come as their favorite characters and read parts from the books that inspired them.

SAMPLE PSA

:30 seconds

JOURNEY TO A WORLD OF IMAGINATION AND FANTASY. . . AT THE LIBRARY.

THE (NAME OF YOUR LIBRARY) HAS A NEW LIST OF TWENTY OF THE MOST SPECTACULAR FANTASY BOOKS OF ALL TIME CHOSEN ESPECIALLY FOR TEENS BY THE AMERICAN LIBRARY ASSOCIATION.

YOU'LL FIND TITLES LIKE "THE FELLOWSHIP OF THE RING" BY J.R.R. TOLKIEN, "DRAGONSBANE" BY BARBARA HAMBLY AND "A WIZARD OF EARTHSEA" BY URSULA K. LE GUIN.

SO GET READY TO TRAVEL INTO THE FUTURE OR BACK IN TIME TO ANOTHER WORLD...AT YOUR LIBRARY.

Fantasy tip sheet (811) $2

To order additonal Fantasy materials, write ALA Graphics, American Library Association, 50 E. Huron St., Chicago, IL 60611.

Fantasy Kit (K813) $10
bookmarks, labels, tip sheet
Fantasy bookmarks (809) 100 for $6
Fantasy labels (812) 50 for $4
Fantasy tip sheet (811) $2

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SAMPLE PRESS RELEASE

From: (contact name) (month, year)

(position)

FOR IMMEDIATE RELEASE

TAKE A FANTASTIC VOYAGE...AT THE LIBRARY

Embark on a journey to a land of wizards and warriors, where the right magic spell can defeat any evil character. The (name of your library) has a whole shelf of books that will spark your imagination and wisk you off to a forgotten land.

The library has a new list published especially for teens by the American Library Association of 20 top fantasy titles. The list includes "The Fellowship of the Ring" by J.R.R. Tolkien, "Dragonsbane" by Barbara Hambly and "A Wizard of Earthsea" by Ursula K. Le Guin.

"You can't beat a good fantasy," says (name of young adult librarian), (name of your library) young adult librarian. "Fantasy books take us to new and exciting worlds where good meets evil and good usually wins."

The fantasy list is available on bookmarks being distributed at the library. Check them out.

- 30 -

bookmark

Fantasy

Arrows of the Queen
by Mercedes Lackey
Running away from home, Talia is rescued by a telepathic horse.

Enter Three Witches
by Kate Gilmore
A witch assists her son and his girlfriend in their school's production of *Macbeth*.

Fade by Robert Cormier
Paul inherits the ability to disappear.

Magic Kingdom for Sale – Sold! by Terry Brooks
Bored and depressed, Ben Holiday buys a magic kingdom where he is king.

The Mirror of Her Dreams
by Stephen R. Donaldson
Transported through her mirror to the land of Mordant, Terisa begins to feel real.

The Silver Kiss
by Annette Curtis Klause
Zoe falls in love with a vampire and helps destroy his evil brother.

clip art

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Transported through her mirror to the land of Mordant, Terisa begins to feel real.

The Silver Kiss
by Annette Curtis Klause
Zoe falls in love with a vampire and helps destroy his evil brother.

Split Infinity by Piers Anthony
Stile struggles to survive in two worlds, one of games and one of magic.

Thomas the Rhymer
by Ellen Kushner
A handsome minstrel is abducted by the Queen of Elfland.

War for the Oaks
by Emma Bull
Eddi and her rock band are drafted into a fairy war.

And more fantastic tales

Azazel by Isaac Asimov

Beauty by Sheri S. Tepper

The Coachman Rat
by David Henry Wilson

Dealing with Dragons
by Patricia C. Wrede

The Dragonbone Chair
by Tad Williams

The Eye of the World
by Robert Jordan

Playing Beatie Bow
by Ruth Park

Ratha and Thistle-Chaser
by Clare Bell

The Summer Tree
by Guy Gavriel Kay

Truckers by Terry Pratchett

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Item #80993

HISTORICAL FICTION

For many years, the Young Adult Library Services Association (YALSA) of the American Library Association (ALA) has received letters and telephone calls from librarians asking for genre lists of book titles popular with teens. In an attempt to provide this service, as well as to provide materials to encourage young adults to read, the concept of publishing a series of genre lists was conceived.

In 1988, five genre list committees determined the criteria for title selection and prepared lists of horror, mystery, romance, science fiction and sports titles.

In 1990 two additional committees prepared lists of humor and fantasy. Historical fiction was added in 1992. The committee members made their selections based on the books' broad popularity with young adults, interesting plots and characters, quality writing and a wide range of reading levels and interests. To make these titles affordable to many youngsters, the decision was made to select only titles available in paperback.

Each committee felt the need to explore the full range of titles within their respective genres in great depth, which meant much time was given to reading or rereading titles suggested by fellow committee members. When possible, titles were used with students and their comments were considered by the committee. Certainly, not all the "best" titles within each genre are included on the list; it's inevitable that librarians, teachers and publishers will have differences of opinion concerning the final selections. Each committee, however, believes that the titles on its list will have great appeal to teenagers and that the lists will provide important support for librarians working with young people.

HISTORICAL FICTION

Historical fiction can take young adults to places and times that can be reached no other way. Some of the people they meet will be real, others only imagined. Some of the problems in the stories are still problems in today's world; others are unique to the time and place of the story. Imagination carries the reader to these people, these times, these places—and the stories make history come alive.

YALSA Historical Fiction Genre Committee

Barbara Lynn, chair,
The American Companies,
Topeka, Kans.

Paulette Goodman, Kennedy Junior High School, Lisle, Ill.

Chappie Langemack, King Co. Library System, Kirkland, Wash.

Suzanne Manczuk, Pennington, N.J.

Carlos Najera, Houston Public Library, Houston, Texas

Promotions and Distribution Tips for Genre Lists

- Ask the editor of your local high school newspaper to feature the list with an invitation to readers to visit the local library, to read some of the books and to vote for their favorite.
- Invite students to read some of the genre titles and write reviews. Submit the reviews to local newspapers for publication.
- Organize a book-a-thon around a genre collection.
- Create crosswords and other puzzles using genre titles and authors' names to be given out as handouts.
- Develop public service announcements promoting the genre list and highlighting a few specific titles. Videotape students doing one-minute booktalks. Submit the PSAs to local radio and television stations. Broadcast the PSAs over a school public address system.
- Booktalk some of the genre titles in the library, in school library media centers and to other youth organizations.
- Have a popular disc jockey talk about the genre list and interview the Young Adult librarian and teenagers who have read the books.
- Put together a book display featuring some of the titles on the genre list.
- Send a press release to the local and school newspapers, television and radio stations, announcing the availability of the list and include a few titles. (Sample press release is included in the kit.)
- Make the genre lists available in a wide variety of places, including public and school libraries, recreation centers and book stores.
- Distribute copies of the genre lists to leaders of youth groups.
- Send flyers promoting the genre lists to every student in every school. Insert the flyers in library and youth organization newsletters.
- Create posters promoting the genre lists by featuring the covers of some of the titles. Put the posters up in public and school libraries, recreation centers and book stores.
- Present the genre lists to English and literature teachers. Enlist their support and assistance in reaching their students and informing them of the availability of the genre lists.

HISTORIC TIPS AND PROGRAM IDEAS

1. Tie-in to historical celebrations — national, state or local — such as Veterans Day, Pearl Harbor Day, Thanksgiving, etc.
2. Do a "Newscast from the Past," either audio or video, using characters or the setting from one of the novels.
3. Have a "Dress as Your Favorite Character Day".
4. Create a computer game around the historical time period of the titles; use "Oregon Trail" or "Carmen Sandiego" as models.
5. Make your own Smithsonian museum or archaeological dig.
6. Design special bulletin boards or displays around a time period or one of the novels.
7. Draw a timeline correlating with the plot of one of the novels.
8. Hold a film festival, showing film versions of any or all of the titles.
9. Have students interested in drama write monologues that historical fiction characters might have spoken.
10. Hold a fashion show based on a particular time period or plot.
11. Enlist the art department to help make posters, figures, drawings of historical fiction characters, settings or plots.
12. Find music that was popular in the time period of the novels and have a musical evening from the past.
13. Invite local or national speakers to come to the library to give background information about particular historical periods or figures.
14. Have kids write their own "Choose Your Own Historical Adventure".

SAMPLE PSA

:30 seconds

BE A TIME TRAVELER . . .
AT THE LIBRARY.

THE (NAME OF YOUR LIBRARY) HAS A NEW LIST OF THE BEST HISTORICAL FICTION BOOKS OF ALL TIME CHOSEN ESPECIALLY FOR TEENS BY THE AMERICAN LIBRARY ASSOCIATION.

YOU'LL FIND BOOKS SET IN THE OLD SOUTH, DURING THE AMERICAN REVOLUTION AND IN MEDIEVAL TIMES BY POPULAR AUTHORS LIKE MILDRED TAYLOR, LAURENCE YEP AND MARY RENAULT.

SO GET HISTORICAL . . .
CHECK OUT A GOOD BOOK
AT THE LIBRARY.

HISTORICAL FICTION TIP SHEET (888) $3

To order additional Historical Fiction materials, write ALA Graphics, American Library Association, 50 E. Huron St., Chicago, IL 60611
or call
(800) 545-2433, press 8

Historical Fiction bookmarks (884) 100 for $7
Historical Fiction kit (K816) $8.50 — includes 100 bookmarks and 1 tip sheet

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SAMPLE PRESS RELEASE

From: (contact name) (month, year)

(position)

FOR IMMEDIATE RELEASE

GET HISTORICAL . . . AT THE LIBRARY

Be a time traveler. Imagine yourself a character of the Old South, a witness to the American Revolution or a Medieval knight. The (name of your library) has a whole shelf of books that will transport you to another time and another place.

The library now has a new list of recommended books selected especially for teens by the American Library Association. Titles include "The King Must Die" by Mary Renault, "The Road to Memphis" by Mildred Taylor and "Dragonwings" by Laurence Yep.

"Historical fiction takes you to times and places you can't reach any other way," says (name of young adult librarian), (name of your library), young adult librarian. "These books bring history alive!"

The historical fiction list is available on bookmarks being distributed free at the library.

bookmark

HISTORICAL FICTION

clip art

BEST COPY AVAILABLE

HORROR

For many years, the Young Adult Services Division (YASD) of the American Library Association (ALA) has received letters and telephone calls from librarians asking for genre lists of book titles popular with teens. In an attempt to provide this service, as well as to provide materials to encourage young adults to read, the concept of publishing a series of genre lists was conceived. In 1988, YASD applied for a Carnegie Reading List grant from the ALA Publishing Department to fund development of these lists.

Five genre list committees, made up of five to seven individuals each, determined the criteria for title selection and prepared lists of horror, mystery, romance, science fiction and sports titles. The committee members made their selections based on the books' broad popularity with young adults, interesting plots and characters, quality writing and a wide range of reading levels and interests. To make these titles affordable to many youngsters, the decision was made to select only titles available in paperback.

Each committee felt the need to explore the full range of titles within their respective genres in great depth, which meant much time was given to reading or rereading titles suggested by fellow committee members. When possible, titles were used with students and their comments were considered by the committee. Certainly, not all the "best" titles within each genre are included on the list; it's inevitable that librarians, teachers and publishers will have differences of opinion concerning the final selections. Each committee, however, believes that the titles on its list will have great appeal to teenagers and that the lists will provide important support for librarians working with young people.

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• Invite students to read some of the genre titles and write reviews. Submit the reviews to local newspapers for publication.

• Organize a book-a-thon around a genre collection.

• Create crosswords and other puzzles using genre titles and authors' names to be given out as handouts.

• Develop public service announcements promoting the genre list and highlighting a few specific titles. Videotape students doing one-minute booktalks. Submit the PSAs to local radio and television stations. Broadcast the PSAs over a school public address system.

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• Send a press release to the local and school newspapers, television and radio stations, announcing the availability of the list and include a few titles. (Sample press release is included in the kit.)

• Make the genre lists available in a wide variety of places, including public and school libraries, recreation centers and book stores.

• Distribute copies of the genre lists to leaders of youth groups.

• Send flyers promoting the genre lists to every student in every school. Insert the flyers in library and youth organization newsletters.

• Create posters promoting the genre lists by featuring the covers of some of the titles. Put the posters up in public and school libraries, recreation centers and book stores.

• Present the genre lists to English and literature teachers. Enlist their support and assistance in reaching their students and informing them of the availability of the genre lists.

HORROR

In this age of high technology, young adults continue to be intrigued by the unknown. They love to be frightened, and good horror stories can and do frighten, as they suspend the readers' and the characters' safety. Horror contains elements of the supernatural, pits good against evil with the opportunity for evil to win and offers an emotional intensity with promise of violence that usually is fulfilled.

Horror manipulates reality, haunting the reader even after the last page has been turned. Nightlights were invented for people who read these books.

YASD Horror Genre Committee

Joni Bodart, chair, Emporia State University, Kans.
Naomi Angier, Multnomah County Library, Portland, Ore.
Beryl Eber, Donnell Library Center, New York, N.Y.
David Snider, Casa Grande Public Library, Ariz.
Helen Tallman, Dade County Public Schools, Miami
Joyce G. Taylor, Indianapolis-Marion County Library, Ind.
Christy Tyson, Alabama Public Library Service, Montgomery

SCARY TIPS AND PROGRAM IDEAS

1. Feature booktalks on horror around Halloween.

2. Use horror in any kind of reading promotion—kids doing commercials on the PA system as part of the morning announcements or written ones in the school newspaper, for example.

3. Hold a series of book/film programs and have the participants compare the book and film versions of the same story.

4. Have a series of four programs on horror during October featuring an author of horror books, a film critic of horror films, a session that analyzes horror novels and one that explains why horror stories are so popular with teens.

5. Host a Horror Marathon or Theater of Horror and show a marathon of old or new horror films. You also could show all the episodes of one of the long-running series, such as Nightmare on Elm Street or Friday the 13th. Showcase should start after dark, not too early, and should go till 3 or 4 a.m. Try this on a Friday the 13th or on some other spooky night.

6. Plan a Halloween costume contest and horror movie night—come as your favorite character or monster.

7. Invite a stunt person or makeup artist to come and talk about the films she or he has worked on and to demonstrate what they do.

8. Have actors or authors come and do Fright Night readings after dark.

9. Invite kids to come as their favorite characters or monster and to read parts from the books that inspired them.

10. Have kids build a haunted house in the library and reward everyone who goes through it successfully with a prize—a paperback horror novel.

11. Bulletin board ideas for a year of horror:
    - January—Cold Horror
    - February—I Love Horror
    - March—Beware the Ides of March
    - April—Showers of Horror
    - May—Danse Macabre
    - June—Prom Night
    - July—Summer of Fear
    - August—Beach Blanket Horror
    - September—School, the Ultimate Horror
    - October—Have a Horrible Halloween
    - November—Texas Chainsaw Turkey
    - December—Gift of Horror

12. Titles for Horror book display:
    - Horror—Nightlight Required
    - Read and Scream—Tales of Horror
    - Little Shelf of Horror
    - Terror x 10

SAMPLE PSA

:30 seconds

WANT TO TINGLE YOUR SPINE AND RATTLE YOUR MIND. CHECK OUT A HORROR BOOK AT THE LIBRARY.

THE (NAME OF YOUR LIBRARY) HAS A NEW LIST OF TWENTY OF THE SCARIEST BOOKS OF ALL TIME CHOSEN ESPECIALLY FOR TEENS BY THE AMERICAN LIBRARY ASSOCIATION.

YOU'LL FIND BOOKS BY STEPHEN KING AND SHIRLEY JACKSON, RAY BRADBURY . . . AND THE OLD MASTER, EDGAR ALLAN POE. READ UP ON DRACULA, CARRIE AND ROSEMARY'S BABY.

SO GO GET SCARED . . . AT THE LIBRARY.

Horror tip sheet (622) $2

To order additional Horror materials, write ALA Graphics, American Library Association, 50 E. Huron St., Chicago, IL 60611.

Horror Kit (K626) $24
bookmarks, sign, labels, tip sheet
Horror bookmarks (617) 100 for $6
Horror hanging sign (623) $12
Horror labels (624) 50 for $4
Horror tip sheet (622) $2
Refill bookmarks for Baker & Taylor book display (R01) 50 for $3

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Funded in part with a grant from the Carnegie Reading List Fund

SAMPLE PRESS RELEASE

From: (contact name) (month, year)

(position)

FOR IMMEDIATE RELEASE

GET SCARED . . . AT THE LIBRARY

The next thing that goes bump in the night may be the book you were reading that was just too scary to handle. The (name of your library) has a whole shelf of books that will tingle your spine and rattle your mind.

The library has a new list published especially for teens by the American Library Association of twenty top horror titles. The list includes books by Stephen King, Shirley Jackson and Clive Barker with such tantalizing titles as "Summer of Fear," "Interview with the Vampire" and "Something Wicked This Way Comes."

"You can't beat a good horror story," says (name of young adult librarian), (name of your library) young adult librarian. "Horror books take you into the unknown where unpredictable things happen and evil sometimes wins."

The horror list is available on bookmarks being distributed at the library. Check them out.

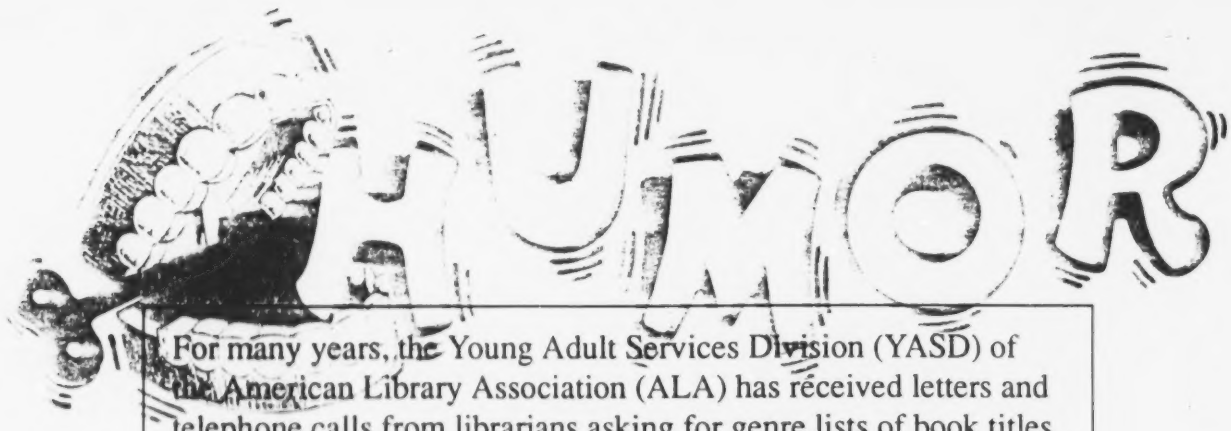
- 30 -

bookmark

HORROR

clip art

HORROR
HORROR
HORROR
HORROR



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- Organize a book-a-thon around a genre collection.

- Create crosswords and other puzzles using genre titles and authors' names to be given out as handouts.

- Develop public service announcements promoting the genre list and highlighting a few specific titles. Videotape students doing one-minute booktalks. Submit the PSAs to local radio and television stations. Broadcast the PSAs over a school public address system.

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- Put together a book display featuring some of the titles on the genre list.

- Send a press release to the local and school newspapers, television and radio stations, announcing the availability of the list and include a few titles. (Sample press release is included in the kit.)

- Make the genre lists available in a wide variety of places, including public and school libraries, recreation centers and book stores.

- Distribute copies of the genre lists to leaders of youth groups.

- Send flyers promoting the genre lists to every student in every school. Insert the flyers in library and youth organization newsletters.

- Create posters promoting the genre lists by featuring the covers of some of the titles. Put the posters up in public and school libraries, recreation centers and book stores.

- Present the genre lists to English and literature teachers. Enlist their support and assistance in reaching their students and informing them of the availability of the genre lists.

HUMOR

Laughter is one of the most important ingredients for a happy, healthy life. Humor tickles the funny bone, corrals the chuckles and sews stitches in the side.

In selecting books that would tempt young adults, the popularity and appeal of the title were the most important factors. Committee members relied on titles they found most amusing and also considered the titles that students found funny.

YASD Humor Genre Committee

Joy L. Lowe, chair, Louisiana Tech University, Ruston, La.
Sara Behrman, Fort Vancouver Regional Library, Vancouver, Wash.
Patricia E. Feehan, University of South Carolina, Columbia, S.C.
Kathleen Fritts, American International School, Vienna, Austria
Marilyn Grosshans, Las Vegas High School, Las Vegas, Nev.
Bruce Lee Siebers, West Philadelphia Regional Library, Philadelphia, Pa.
Rose O. Ward, East Orange Public Library, East Orange, N.J.

HUMOROUS TIPS AND PROGRAM IDEAS

1. Have a Comedy Store where students and/or librarians booktalk humorous books. (Some booktalks are comedy routines.)

2. Feature humorous booktalks on April Fool's Day — with or without costumes. The sillier, slapstick titles would work well here.

3. National Library Week provides a wonderful opportunity to feature the funny.

4. Hold a favorite humorous character contest with paperback books as prizes.

5. Hold a "Sniglet" contest posting the best entries on bulletin boards.

6. Make fortune cookies with funny titles and/or jokes inside. Use any time or tie in with Chinese New Year.

7. Have a joke bulletin board with entries provided by students. (Be sure to screen jokes in the interest of good taste!)

8. Feature this humor list in the school newspaper. Make new lists as new titles are added to library.

9. Have a contest for funniest book student has ever read. Pizza or books for prizes.

10. Create the funniest book title you can think of. Display best entries. Can students think of a plot to go with title?

11. Prepare short PA booktalks of humorous books.

12. Create a "Joke Bingo" game for various reading levels.

13. Hold a Film Festival (films made from humorous books).

SAMPLE PSA

:30 seconds

NEED A GOOD LAUGH?. CHECK OUT A HUMOR BOOK AT THE LIBRARY.

THE (NAME OF YOUR LIBRARY) HAS A NEW LIST OF TWENTY OF THE FUNNIEST BOOKS OF ALL TIME CHOSEN ESPECIALLY FOR TEENS BY THE AMERICAN LIBRARY ASSOCIATION.

YOU'LL FIND TITLES LIKE "THE SNARKOUT BOYS & THE AVOCADO OF DEATH," "THE CAT ATE MY GYMSUIT" AND "CONFESSIONS OF A TEENAGE BABOON."

SO WHAT ARE YOU WAITING FOR? WHEN YOU'RE TIRED OF BEING A SERIOUS THINKER AND YOU JUST WANT TO LAUGH... TICKLE YOUR FUNNY BONE...AT THE LIBRARY.

Humor tip sheet (806) $2

To order additional Humor materials, write ALA Graphics, American Library Association, 50 E. Huron St., Chicago, IL 60611.

Humor Kit (K808) $10
bookmarks, labels, tip sheet
Humor bookmarks (804) 100 for $6
Humor labels (807) 50 for $4
Humor tip sheet (806) $2

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SAMPLE PRESS RELEASE

From: (contact name) (month, year)

(position)

FOR IMMEDIATE RELEASE

SHARE A LAUGH...AT THE LIBRARY

If you see someone laughing uncontrollably in public, they probably just checked out the humor section of the (name of your library).

The library now has a new list compiled especially for teens by the American Library Association of 20 top humor titles. The list includes books like "The Snarkout Boys & the Avocado of Death" by Daniel Pinkwater, "The Cat Ate My Gymsuit" by Paula Danziger and "Confessions of a Teenage Baboon" by Paul Zindel.

"For young people who love to laugh, the books on this list are a must," says (name of young adult librarian), (name of your library) young adult librarian. "Humor is an important ingredient to a happy healthy life."

The humor book list is available on bookmarks being distributed free at the library.

- 30 -

bookmark

Enter Three Witches
by Kate Gilmore
Keeping his new girlfriend, a witch wannabe, apart from his mother, a real witch, is Bren's major problem.

Genie with the Light Blue Hair
by Ellen Conford
Discovering a genie who grants your every wish is not always what it's cracked up to be.

The Mouse Rap
by Walter Dean Myers
Rapping, romancing and recovering gangster loot make an unforgettable summer for some Harlem teens.

The Obnoxious Jerks by Stephen Manes
Frank and his friends call attention to the school's silly bureaucratic rules.

The PreHistory of the Far Side: A Tenth Anniversary Exhibit by Gary Larson
How *does* Larson come up with those crazy cartoons?

clip art

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Keeping his new girlfriend, a witch wannabe, apart from his mother, a real witch, is Bren's major problem.

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The PreHistory of the Far Side: A Tenth Anniversary Exhibit by Gary Larson
How *does* Larson come up with those crazy cartoons?

Shoebag by Mary James
He's just a young cockroach looking for some crumbs when his worst dream comes true — he turns into a human.

The Undertaker's Gone Bananas by Paul Zindel
Hearing strange thuds and thumps in the undertaker's apartment, Bobby and his neurotic friend jump to conclusions.

Who Put that Hair in My Toothbrush? by Jerry Spinelli
Megamouth and Grosso's constant shrieks and battles finally cause their mother to leave home.

More books to tickle your fancy

The Arizona Kid
by Ron Koertge

The Fantastic Freshman
by Bill Brittain

Live from New York
by Alan Gelb

Looks Aren't Everything
by J.D. Landis

Losing Joe's Place
by Gordon Korman

The Night the Bear Ate Goombaw
by Patrick F. McManus

Phone Calls by R.L. Stine

Summer of the Monkeys
by Wilson Rawls

Young Adult Library Services Association
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Item #80493

MYSTERY

For many years, the Young Adult Services Division (YASD) of the American Library Association (ALA) has received letters and telephone calls from librarians asking for genre lists of book titles popular with teens. In an attempt to provide this service, as well as to provide materials to encourage young adults to read, the concept of publishing a series of genre lists was conceived. In 1988, YASD applied for a Carnegie Reading List grant from the ALA Publishing Department to fund development of these lists.

Five genre list committees, made up of five to seven individuals each, determined the criteria for title selection and prepared lists of horror, mystery, romance, science fiction and sports titles. The committee members made their selections based on the books' broad popularity with young adults, interesting plots and characters, quality writing and a wide range of reading levels and interests. To make these titles affordable to many youngsters, the decision was made to select only titles available in paperback.

Each committee felt the need to explore the full range of titles within their respective genres in great depth, which meant much time was given to reading or rereading titles suggested by fellow committee members. When possible, titles were used with students and their comments were considered by the committee. Certainly, not all the "best" titles within each genre are included on the list; it's inevitable that librarians, teachers and publishers will have differences of opinion concerning the final selections. Each committee, however, believes that the titles on its list will have great appeal to teenagers and that the lists will provide important support for librarians working with young people.

PROMOTION AND DISTRIBUTION TIPS FOR GENRE LISTS

• Ask the editor of your local high school newspaper to feature the list with an invitation to readers to visit the local library, to read some of the books and to vote for their favorite.

• Invite students to read some of the genre titles and write reviews. Submit the reviews to local newspapers for publication.

• Organize a book-a-thon around a genre collection.

• Create crosswords and other puzzles using genre titles and authors' names to be given out as handouts.

• Develop public service announcements promoting the genre list and highlighting a few specific titles. Videotape students doing one-minute booktalks. Submit the PSAs to local radio and television stations. Broadcast the PSAs over a school public address system.

• Booktalk some of the genre titles in the library, in school library media centers and to other youth organizations.

• Have a popular disc jockey talk about the genre list and interview the Young Adult librarian and teenagers who have read the books.

• Put together a book display featuring some of the titles on the genre list.

• Send a press release to the local and school newspapers, television and radio stations, announcing the availability of the list and include a few titles. (Sample press release is included in the kit.)

• Make the genre lists available in a wide variety of places, including public and school libraries, recreation centers and book stores.

• Distribute copies of the genre lists to leaders of youth groups.

• Send flyers promoting the genre lists to every student in every school. Insert the flyers in library and youth organization newsletters.

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• Present the genre lists to English and literature teachers. Enlist their support and assistance in reaching their students and informing them of the availability of the genre lists.

MYSTERY

Every young adult loves to solve a puzzle or figure out a complex riddle — and that's exactly what reading a good mystery is like.

The books chosen for this list all have solvable crimes and logical clues that involve the reader in unraveling the mystery. Plot twists such as missing children, hired assassins and a serial killer are featured. Authors like Joan Lowery Nixon and Jay Bennett were chosen to offer good preparation for such adult authors as Robert Barnard, Mary Higgins Clark and Jonathan Kellerman. Agatha Christie, Sir Arthur Conan Doyle and other very famous mystery authors are not included because their works are already so well known.

Reading mysteries is an excellent activity for young adults. It helps build critical thinking skills, and it can foster a genuine appreciation for leisure reading that will last a lifetime.

YASD Mystery Genre Committee

Pamela G. Spencer, committee and project chair, Thomas Jefferson High School of Science & Technology, Alexandria, Va.

Susan Baird, Oak Lawn Public Library, Ill.

Barbara B. Kiffmeyer, Indianapolis-Marion County Public Library, Ind.

Marsha Korobkin, Helix High School, La Mesa, Calif.

Ellen Miller, Norfolk, Va.

Susan J. Rosenkoetter, Rochester Public Library, N.Y.

Bunni Union, Geauga W. Public Library, Chesterland, Ohio

MYSTERIOUS TIPS AND PROGRAM IDEAS

1. Arrange for short, upbeat booktalks to be given over the school PA system or on the radio as public service announcements.

2. Booktalk using miniature objects as lead-in clues to books. Examples: a birthday cake as a lead-in to "Surprise Party" (the cake could later be eaten by the listeners); a telephone to introduce "Wolf Rider" and "Say Hello to the Hit Man."

3. On a similar note, set up a display or bulletin board to publicize the mystery titles, using the above mentioned lead-in clues.

4. Invite mystery authors to speak at the library, sign autographs and sell their books. In case you are unable to get one of the authors to appear, some authors, such as Lois Duncan, have recorded video presentations that may be used as a substitute.

5. Create a videotape highlighting the mystery titles.

6. Have a film festival of mysteries (complete with popcorn).

7. Develop a program that features police dogs, fingerprinting experts, a lie detector test, policemen and private detectives.

8. Invite local drama groups to stage one-act mysteries or audience-participation dramas.

9. Create an on-paper mystery hunt through the library. Offer some of the genre book titles as prizes.

10. Have participants construct their own mysteries by showing five objects, then requesting they each write a story using the five objects in some way (as clues, weapons, evidence, etc.).

11. Set up a marathon game of "Clue," running for some predetermined long period of time (such as 24 hours).

12. Have available for check-out several editions of mystery party games.

SAMPLE PSA

:30 seconds

GET A CLUE! OR BETTER YET, GET HUNDREDS... AT THE LIBRARY.

THE (NAME OF YOUR LIBRARY) HAS A LIST OF 20 OF THE MOST BAFFLING MYSTERIES OF ALL TIME, CHOSEN ESPECIALLY FOR TEENS BY THE AMERICAN LIBRARY ASSOCIATION.

YOU'LL FIND TITLES LIKE "'C' IS FOR CORPSE," "THE DISAPPEARANCE," "WHERE ARE THE CHILDREN?" AND "A DEADLY GAME OF MAGIC."

SO WHAT ARE YOU WAITING FOR? PUT ON YOUR DETECTIVE HAT AND START FINDING THOSE CLUES... AT THE LIBRARY.

Mystery tip sheet (629) $2

To order additional Mystery materials, write ALA Graphics, American Library Association, 50 E. Huron St., Chicago, IL 60611.

Mystery Kit (K630) $24
bookmarks, sign, labels, tip sheet
Mystery bookmarks (618) 100 for $6
Mystery hanging sign (627) $12
Mystery labels (628) 50 for $4
Mystery tip sheet (629) $2
Refill bookmarks for Baker & Taylor book display (R02) 50 for $3

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Funded in part with a grant from the Carnegie Reading List Fund

SAMPLE PRESS RELEASE

From: (contact name) (month, year)

(position)

FOR IMMEDIATE RELEASE

GET A CLUE . . . AT THE LIBRARY

"The killer's name, inspector, is..."

If your heart races as you turn the last page to find out "whodunit," the (name of your library) has a whole shelf of books guaranteed to keep you guessing.

The library now has a new list compiled especially for teens by the ...ican Library Association of 20 top mystery titles. The list includes books like "'C' is for Corpse" by Sue Grafton, "Where Are the Children" by Mary Higgins Clark and "I Know What You Did Last Summer" by Lois Duncan.

"For young people who love a mystery, the books on this list are a must," says (name of young adult librarian), (name of your library) young adult librarian. "Each title offers situations that fully involve the reader in unraveling the disturbing mystery at hand."

The mystery book list is available on bookmarks being distributed free at the library.

- 30 -

bookmark

MYSTERY

MYSTERY

Ruby in the Smoke
by Philip Pullman
A cursed jewel draws Sally into death and mayhem.

The Man Who Was Poe by Avi
An abandoned boy is "helped" by a literary madman.

Heartstones by Ruth Rendell
A cobblestone walkway bears silent witness to disturbed fantasies and murder.

Are You in the House Alone?
by Richard Peck
A terrifying, whispered question begins a nightmare for Gail.

The House of Dies Drear
by Virginia Hamilton
Sinister events surround a house full of secret passages.

The Firm by John Grisham
A prestigious law firm makes Mitch an offer he can't refuse.

[illegible] Hall of the Dead
by Tony Hillerman
[illegible] Leaphorn races to prevent the [illegible]nts' revenge.

[illegible] by M.E. Kerr
A [illegible]-school secret society is threatened by personal betrayal.

[illegible]
[illegible] Blossom
[illegible]e and Ally team up to unravel a Nazi secret.

The Window by Carol Ellis
An eyewitness to murder finds that windows work two ways.

clip art

MYSTERY
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A prestigious law firm makes Mitch an offer he can't refuse.

Dance Hall of the Dead
by Tony Hillerman
Joe Leaphorn races to prevent the spirits' revenge.

Fell by M.E. Kerr
A prep school secret society is threatened by personal betrayal.

Leave Me Deadly
by Blossom [illegible]
Blake and Ally team up to unravel a Nazi secret.

The Window by Carol Ellis
An eyewitness to murder finds that windows work two ways.

BEST COPY AVAILABLE

ROMANCE

For many years, the Young Adult Services Division (YASD) of the American Library Association (ALA) has received letters and telephone calls from librarians asking for genre lists of book titles popular with teens. In an attempt to provide this service, as well as to provide materials to encourage young adults to read, the concept of publishing a series of genre lists was conceived. In 1988, YASD applied for a Carnegie Reading List grant from the ALA Publishing Department to fund development of these lists.

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Invite students to read some of the genre titles and write reviews. Submit the reviews to local newspapers for publication.

· Organize a book-a-thon around a genre collection.

Create crosswords and other puzzles using genre titles and authors' names to be given out as handouts.

Develop public service announcements promoting the genre list and highlighting a few specific titles. Videotape students doing one-minute booktalks. Submit the PSAs to local radio and television stations. Broadcast the PSAs over a school public address system.

· Booktalk some of the genre titles in the library, in school library media centers and to other youth organizations.

· Have a popular disc jockey talk about the genre list and interview the Young Adult librarian and teenagers who have read the books.

· Put together a book display featuring some of the titles on the genre list.

· Send a press release to the local and school newspapers, television and radio stations, announcing the availability of the list and include a few titles. (Sample press release is included in the kit.)

· Make the genre lists available in a wide variety of places, including public and school libraries, recreation centers and book stores.

· Distribute copies of the genre lists to leaders of youth groups.

· Send flyers promoting the genre lists to every student in every school. Insert the flyers in library and youth organization newsletters.

· Create posters promoting the genre lists by featuring the covers of some of the titles. Put the posters up in public and school libraries, recreation centers and book stores.

Present the genre lists to English and literature teachers. Enlist their support and assistance in reaching their students and informing them of the availability of the genre lists.

ROMANCE

While romance flickers within all of us at some point in our lives, its presence in the hearts of adolescents is always very strong. All emotions run high in teenagers, but the promise of love is often the most consuming.

The books listed in this genre were chosen for their depiction of a love relationship, whether real or imagined. While some of the stories selected, such as Shakespeare's "Romeo and Juliet," end in tragedy, all attest to the power of romantic love and the strong effect it can have on young lives.

YASD Romance Genre Committee

Sharon Bart, chair, New York Public Library

Betty Carter, Texas Woman's University, Denton, Texas

Marilyn S. Knapp, W. Irving Intermediate School, Springfield, Va.

Suzanne Manczuk, Pennington, N.J.

Margaret H. Miller, Sherman Oaks, Calif.

Linda L. Waddle, Cedar Falls High School, Iowa

Evelyn C. Walker, Alexandrian Public Library, Mount Vernon, Ind.

ROMANTIC TIPS AND PROGRAM IDEAS

1. Sponsor a fashion show featuring romantic clothing. What would Scarlett O'Hara wear to the prom? What would Juliet wear on her first date with Romeo? How would CiCi dress for school? What does Tex wear besides jeans? Have junior high or high school students model clothes from a local store. Their friends will make a wonderful audience. Pick a store with a lot of appeal for teens. Have copies of the books that the fashion ideas came from available for teens to borrow.

2. Feature a romantic movie. "Gone With the Wind," "Love Story," "Romeo and Juliet," etc. Base the selection on books from the list. The library could provide the popcorn and tissues.

3. Box Lunch Bidding. For a different twist, have guys make box lunches and have girls bid on them for a romantic picnic. Copies of the list, or even one of the books, could be placed in each basket.

4. Have a huge jar of chocolate kisses and start a contest for guessing the number of kisses in the jar. Prizes could be some of the romance paperbacks on the list.

5. Organize a "loveletters to authors" writing party (around Valentine's Day) and have teens write letters to their favorite romance writers.

6. Invite the local high school drama department to act scenes from love stories.

7. Invite a guest romance author to speak at the library. Have copies of the author's books available both before and after his or her appearance.

8. Valentine's Day Program. Let your imagination go wild. The theme could be "Isn't it Romantic?" Have teens decorate the library with paper hearts and flowers and make Valentine's Day cards. Put up a huge romantic display featuring the list books.

Create romantic puzzles. A romantic version of a word search or crossword puzzle could be created from romance authors, characters, titles and places in the books on the list. When completed, the puzzles could be photocopied and handed out for teens to play. Tell them that hints can be found in the romance books.

Invite local high school and junior high classes to romantic book talks at the library. Use the books on the list for inspiration and create talks that will sweep teens off their feet.

SAMPLE PSA

:30 seconds

NEED A LITTLE ROMANCE IN YOUR LIFE? TRY THE LIBRARY. THAT'S RIGHT, THE LIBRARY.

THE (NAME OF YOUR LIBRARY) NOW HAS A LIST OF 20 OF THE MOST ROMANTIC BOOKS EVER WRITTEN, CHOSEN ESPECIALLY FOR TEENS BY THE AMERICAN LIBRARY ASSOCIATION.

YOU'LL FIND LOVE STORIES FROM YESTERDAY AND TODAY, EVERYTHING FROM SHAKESPEARE AND CHARLOTTE BRONTE TO RICHARD PECK AND MARGARET MAHY — ALL GUARANTEED TO SWEEP YOU OFF YOUR FEET.

SO DON'T WAIT FOR LOVE TO COME TO YOU... GET TO THE LIBRARY.

Romance tip sheet (633) $2

To order additional Romance materials, write ALA Graphics, American Library Association, 50 E. Huron St., Chicago, IL 60611.

Romance Kit (K634) $24
bookmarks, sign, labels, tip sheet
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Refill bookmarks for Baker & Taylor book display (R03) 50 for $3

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Funded in part with a grant from the Carnegie Reading List Fund

SAMPLE PRESS RELEASE

From: (contact name) (month, year)

(position)

FOR IMMEDIATE RELEASE

FIND ROMANCE . . . AT THE LIBRARY

Need a little romance in your life? The (name of your library) has a whole shelf of books that are guaranteed to make you laugh, cry, blush — some may even break your heart.

The library now has a new list published especially for teens by the American Library Association of 20 top romance titles. The listed titles span hundreds of years, from Shakespeare's "Romeo and Juliet" and Charlotte Bronte's "Jane Eyre" to Richard Peck's "Close Enough to Touch" and Walter Dean Myers' "Motown and Didi."

"The books on this list attest to the timelessness of young romantic love," says (name of young adult librarian), (name of your library) young adult librarian. "Teens who use the list will find they can be moved by Shakespeare and Bronte as well as by authors writing today."

The romance list is available on bookmarks being distributed free at the library. (Tissues, however, are not provided.)

- 30 -

bookmark

ROMANCE

Children of the River
by Linda Crew
Sundara fled Cambodia but finds herself torn between her culture and her American boyfriend.

Desperate Pursuit
by Gloria D. Miklowitz
Nicole feels lucky to be Michael's girlfriend until his love turns to obsession and she fears for her life.

The Gift of Sarah Barker
by Jane Yolen
If Sarah and Abel follow their hearts, they risk punishment and disgrace from their community.

Invincible Summer
by Jean Ferris
Robin and Rick share their love, fears, dreams...and leukemia.

Mr. and Mrs. Bo Jo Jones
by Ann Head
Despite overbearing, protective parents and a forced marriage, July and Bo Jo work hard to save their marriage and face adulthood.

No Time for Rabbits
by Jane McFann
Bethany is trapped in school for the night with a teacher, three other kids, a rabbit and the boy of her wildest dreams.

Olivia and Jai
by Rebecca Ryman
Nineteenth-century India is the background for the forbidden romance of American Olivia and the mysterious outcast Jai.

clip art

ROMANCE

ROMANCE

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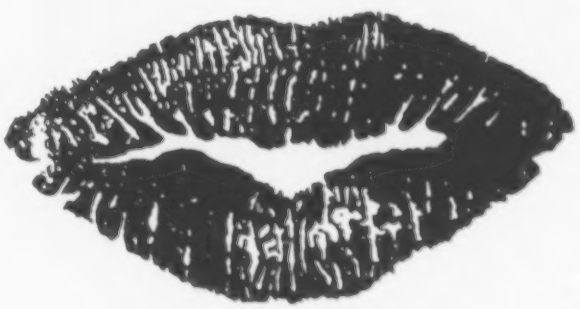

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Paradise by Judith McNaught
Social differences and parental objections tore debutante Meredith and working-class Matthew apart–but years later they meet again.

The Promise by Danielle Steel
Michael and Nancy intend to spend the rest of their lives together, but fate and Michael's mother intervene.

Tell Me How the Wind Sounds
by Leslie D. Guccione
Can anyone hear the language of love? Amanda and Jake attempt to bridge the gap between the hearing and nonhearing worlds.

More tales of passion

The Boy Who Owned the School by Gary Paulsen

Christy by Catherine Marshall

Circles by Marilyn Sachs

Handsome as Anything
by Merrill Gerber

How I Broke Up with Ernie
by R.L. Stine

Love at the Laundromat
by Rona S. Zable

Motown and Didi
by Walter Dean Myers

Probably Still Nick Swansen
by Virginia E. Wolff

The Things I Did for Love
by Ellen Conford

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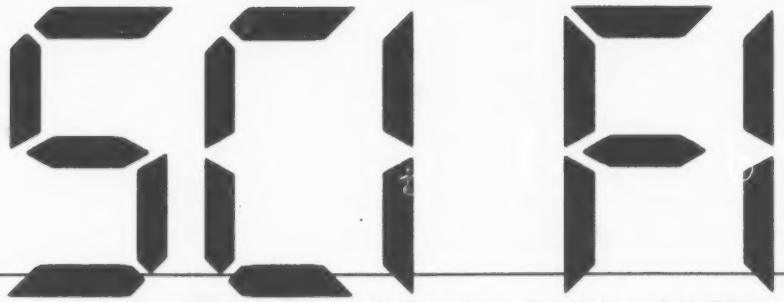

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• Create crosswords and other puzzles using genre titles and authors' names to be given out as handouts.

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• Booktalk some of the genre titles in the library, in school library media centers and to other youth organizations.

• Have a popular disc jockey talk about the genre list and interview the Young Adult librarian and teenagers who have read the books.

• Put together a book display featuring some of the titles on the genre list.

• Send a press release to the local and school newspapers, television and radio stations, announcing the availability of the list and include a few titles. (Sample press release is included in the kit.)

• Make the genre lists available in a wide variety of places, including public and school libraries, recreation centers and book stores.

• Distribute copies of the genre lists to leaders of youth groups.

• Send flyers promoting the genre lists to every student in every school. Insert the flyers in library and youth organization newsletters.

• Create posters promoting the genre lists by featuring the covers of some of the titles. Put the posters up in public and school libraries, recreation centers and book stores.

• Present the genre lists to English and literature teachers. Enlist their support and assistance in reaching their students and informing them of the availability of the genre lists.

SCIENCE FICTION

In a world characterized by fast-changing technology and threats to our environment, it's no wonder young people look to science fiction for answers.

Science fiction supplies young readers with answers to their confusing world through speculative stories in which people their own age often become heroes and heroines. These stories, usually focused on the eternal struggle between good and evil, place a major emphasis on human survival.

While subjects like global catastrophe can make some science fiction seem very serious and pessimistic, the theme of hope is everpresent. To this first Space Age generation of young adults, science fiction satisfactorily links the themes of individual self-sacrifice, sociological change, the hardware of the future and goals of world unity and peace. Both a cautionary note ("What might happen if we aren't careful?") and an optimistic chord ("Life can continue after a judgment day.") are struck, pulling readers outside their own time into possible futures.

YASD Science Fiction Genre Committee

Anne C. Raymer, chair, South Bend Public Library, Ind.
Carolyn A. Caywood, Virginia Beach Public Library, Va.
Mildred Laughlin, Oklahoma University, Norman
Nora Jane Natke, West Regional Broward County Libraries, Plantation, Fla.
Marian D. Rafal, Bloomfield Township Public Libraries, Mich.

STELLAR TIPS AND PROGRAM IDEAS

1. Assign a committee of teens to create a game based on the characters, objects and situations in one of the list books. When the game is ready, invite the committee and several other teens back to the library to play. "Interstellar Pig" might be a good choice because it is about the ultimate boardgame and readily supplies a design. A design can also emerge from other concepts. (Example: the committee might create an imagined inventory for a space colonists' ship.)

2. Plan a 4-6 week creative writing activity around the scripting of a puppet play based on the plot of a genre title.

3. As a booktalking aid, supervise the creation of a time capsule or storybag filled with items mentioned in list books.

4. Get a group of talented teens to help you create an alien or space world filled with art materials. (Example: someone might design a UFO using a frisbee and Day-glo phosphorescent paint.) Show the 3-D objects at a special exhibition, complete with a printed guide. Sponsor a sci-fi storywriting contest for attendees as a follow-up.

5. Select one story as the basis for an original computer game. Make it available for general library use by including programming instructions.

6. Hold a science fiction film festival.

7. Invite a parapsychologist to lecture, demonstrate and test the ESP quotient of some audience volunteers.

8. Design an alien-compatibility questionnaire for young adult participants. Questionnaires in "Mademoiselle" and other women's magazines can be used as models. This activity could be followed with a discussion on prejudice.

9. Schedule a science fiction book discussion series featuring guest leaders in the fields of science and literature. Structuring ideas can be borrowed from ALA's "Let's Talk About It" series and "Junior Great Books" leader guides. A science fiction book swap can be a regular feature.

10. Create a science word search or crossword puzzle, offering prizes to the fastest solvers.

11. Obtain some white T-shirts and fabric paints and have teens design their own T-shirts based on favorite sci-fi titles.

12. Stage a science fiction convention. Show a short film or a segment of a favorite film or video. Schedule a scientist to speak on space science. Serve "alien-looking" food at a "Meet Your Alien" dance.

SAMPLE PSA

:30 seconds

ARE YOU SCI-FI DRY? THE LIBRARY HAS JUST THE THING TO SATISFY YOUR THIRST FOR STARSHIPS, CLONES AND INTERGALACTIC MISSIONS.

THE (NAME OF YOUR LIBRARY) HAS A NEW LIST OF 20 OF THE BEST SCIENCE FICTION BOOKS OF ALL TIME, CHOSEN ESPECIALLY FOR TEENS BY THE AMERICAN LIBRARY ASSOCIATION.

THE LIST INCLUDES SUCH FAR-OUT TITLES AS "THE HITCHHIKER'S GUIDE TO THE GALAXY" AND "INTERSTELLAR PIG" AND BOOKS BY STAR AUTHORS LIKE ROBERT A. HEINLEIN AND ANNE McCAFFREY.

SO DON'T BE LEFT IN MENTAL OUTER SPACE... STOP BY THE LIBRARY.

Sci-Fi tip sheet (637) $2

To order additional Sci-Fi materials, write ALA Graphics, American Library Association, 50 E. Huron St., Chicago, IL 60611.

Sci-Fi Kit (K638) $24
bookmarks, sign, labels, tip sheet
Sci-Fi bookmarks (620) 100 for $6
Sci-Fi hanging sign (635) $12
Sci-Fi labels (636) 50 for $4
Sci-Fi tip sheet (637) $2
Refill bookmarks for Baker & Taylor book display (R04) 50 for $3

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SAMPLE PRESS RELEASE

From: (contact name) (month, year)

(position)

FOR IMMEDIATE RELEASE

ARE YOU SCI-FI DRY? STOP BY THE LIBRARY

If you're into starships, clones and outer space — but don't know what book to read next — beam over to the (name of your library).

The library now has a new list compiled especially for teens by the American Library Association of 20 top science fiction titles. The list includes such authors as Robert A. Heinlein and Anne McCaffrey and such titles as "The Hitchhiker's Guide to the Galaxy" by Douglas Adams and "Interstellar Pig" by William Sleator.

"This is a great list for the teenage science fiction buff," says (name of librarian), (name of your library) young adult librarian. "It covers a wide range of themes — the future, fantasy, outer space and others — and picks out the real classics in each area."

The science fiction list is available on bookmarks being distributed free at the library.

-30-

bookmark

SCI FI

SCI FI

Ender's Game by Orson Scott Card
Computer war games become harsh reality.

Eva by Peter Dickinson
A human mind is placed in a chimp's body.

Interstellar Pig by William Sleator
A board game controls the fate of the galaxy.

Dune by Frank Herbert
A prophesied messiah arrives on a desert planet.

Jurassic Park by Michael Crichton
Dinosaurs run amok in a theme park.

Foundation by Isaac Asimov
While a galactic empire crumbles, a secret group plans recovery.

Dreamsnake
by Vonda N[illegible]
A post-holocaust heal[illegible] dreamsnake.

Vor Game by [illegible]
A psycho-killer boss threatens a double-agent's career.

Grass by Sheri S. Tepper
Riding to the hunt can be dangerous.

White Mountains
by John Christopher
It's tripods versus humans as they fight for control of Earth.

Canticle for Leibowitz
by Walter M. Miller, Jr.
Civilization depends on a religious order founded by an engineer.

Star Beast by Robert Heinlein
Boy or beast–who's the master?

clip art

SCI FI

SCI FI

SCI FI

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SCI FI

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Computer-war games become earth reality.

Eva by Peter Dickinson
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Interstellar Pig by William Sleator
A board game controls the fate of the galaxy.

Dune by Frank Herbert
A prophesied [illegible] arrives on a desert planet.

Jurassic Park by Michael Crichton
Dinosaurs run amok in a theme park.

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White Mountains
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It's tripods versus humans as they fight for control of Earth.

Canticle for Leibowitz
by Walter M. Miller, Jr.
Civilization depends on a religious order founded by an engineer.

Star Beast by Robert Heinlein
Boy or beast--who's the master?

Earthseed by Pamela Sargent
The mothership crew learns cooperation and populates the world.

Fahrenheit 451 by Ray Bradbury
Firemen torch books and burn the future.

Enemy Mine by Barry Longyear & David Gerrold
Become friends or die mortal enemies.

Ship Who Sang by Anne McCaffrey
An encapsulated brain guides a spaceship and finds love.

Hitchhiker's Guide to the Galaxy by Douglas Adams
A romp through the galaxy with an alien.

Calling B for Butterfly
by Louise Lawrence
When their spaceship is stranded in space, the teens on board face death.

For Love of Mother-Not
by Alan Dean Foster
Orphan Flinx transforms an old lady's life.

Uplift War by David Brin
Humans and neo-chimps battle the Gubru.

Young Adult Library Services Association/
American Library Association, Item No.630

Printed in U.S.A. 10/92

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SPORTS

For many years, the Young Adult Services Division (YASD) of the American Library Association (ALA) has received letters and telephone calls from librarians asking for genre lists of book titles popular with teens. In an attempt to provide this service, as well as to provide materials to encourage young adults to read, the concept of publishing a series of genre lists was conceived. In 1988, YASD applied for a Carnegie Reading List grant from the ALA Publishing Department to fund development of these lists.

Five genre list committees, made up of five to seven individuals each, determined the criteria for title selection and prepared lists of horror, mystery, romance, science fiction and sports titles. The committee members made their selections based on the books' broad popularity with young adults, interesting plots and characters, quality writing and a wide range of reading levels and interests. To make these titles affordable to many youngsters, the decision was made to select only titles available in paperback.

Each committee felt the need to explore the full range of titles within their respective genres in great depth, which meant much time was given to reading or rereading titles suggested by fellow committee members. When possible, titles were used with students and their comments were considered by the committee. Certainly, not all the "best" titles within each genre are included on the list; it's inevitable that librarians, teachers and publishers will have differences of opinion concerning the final selections. Each committee, however, believes that the titles on its list will have great appeal to teenagers and that the lists will provide important support for librarians working with young people.

PROMOTION AND DISTRIBUTION TIPS FOR GENRE LISTS

- Ask the editor of your local high school newspaper to feature the list with an invitation to readers to visit the local library, to read some of the books and to vote for their favorite.

- Invite students to read some of the genre titles and write reviews. Submit the reviews to local newspapers for publication.

- Organize a book-a-thon around a genre collection.

- Create crosswords and other puzzles using genre titles and authors' names to be given out as handouts.

- Develop public service announcements promoting the genre list and highlighting a few specific titles. Videotape students doing one-minute booktalks. Submit the PSAs to local radio and television stations. Broadcast the PSAs over a school public address system.

- Booktalk some of the genre titles in the library, in school library media centers and to other youth organizations.

- Have a popular disc jockey talk about the genre list and interview the Young Adult librarian and teenagers who have read the books.

- Put together a book display featuring some of the titles on the genre list.

- Send a press release to the local and school newspapers, television and radio stations, announcing the availability of the list and include a few titles. (Sample press release is included in the kit.)

- Make the genre lists available in a wide variety of places, including public and school libraries, recreation centers and book stores.

- Distribute copies of the genre lists to leaders of youth groups.

- Send flyers promoting the genre lists to every student in every school. Insert the flyers in library and youth organization newsletters.

- Create posters promoting the genre lists by featuring the covers of some of the titles. Put the posters up in public and school libraries, recreation centers and book stores.

- Present the genre lists to English and literature teachers. Enlist their support and assistance in working their students and in learning dates of the availability of the genre lists.

SPORTS

Young adults enjoy sports both as participants and as spectators. Books about sports, while depicting situations teens enjoy identifying with, also can help foster a genuine appreciation for leisure reading that will last a lifetime.

The best books within this genre not only provide a description of the sport depicted but also describe real or true-to-life participants and the effect their athletic participation has on their lives. Books selected for this list also are realistic and capture many aspects of the spirit of sports. In order to appeal to the greatest number of teens, the book list covers a wide variety of sports, including baseball, basketball, football, swimming, tennis, karate and auto racing.

YASD Sports Genre Committee

Leslie Edmonds, chair, University of Illinois, Urbana
John W. Callahan, Stark County District Library, Canton, Ohio
Jo Ann Kingston, Flint Public Library, Michigan
Julia Losinski, Prince George's County Memorial Library System, Hyattsville, Md.
Patricia Muller, Arlington County Department of Libraries, Va.
Judy Sasges, Santa Clara County Free Library, San Jose, Calif.
Carole (Betsy) Shorb, Prince George's County Memorial Library, Bowie, Md.

WINNING TIPS AND PROGRAM IDEAS

1. Display listed books in a high-traffic, visible area.

2. Booktalk to students in both the library and the classroom.

3. Create a bulletin board collage of sports people in the news. Pictures could be obtained from current magazines and newspapers. You can either clip the photos and stories yourself or make this an activity for the teens.

4. Invite local sports celebrities to talk to students at the library.

5. Have a demonstration or sports fair. Demonstrations could include such things as upgrading bikes or skateboarding.

6. Sponsor a sports action photo contest. Young adults could enter their photos, and the library could display the winners and award prizes.

7. Ask sports figures (local and national) to send pictures and titles of their favorite books. Post them on a bulletin board to inspire young readers.

8. Sponsor a sports movie/video night, complete with popcorn.

9. Invite a local sports hero (professional, college or high school) or prominent coach to offer a coaching clinic.

10. Hold a sports trivia contest, with answers to be found in listed books.

11. Identify local collectors of baseball cards or other sports memorabilia and arrange a "yesteryear" display using old cards and photos of former school teams.

12. Have young people vote on "the ideal sports team," choosing players past and present to form an imaginary all-star or Olympic team.

13. Invite local sportscasters to appear at the library and talk about their favorite sports and sport books.

SAMPLE PSA

BE A WINNER. JOIN THE TEAM OF SMART READERS WHO CHECK OUT SPORTS BOOKS AT THE LIBRARY.

THE (NAME OF YOUR LIBRARY) HAS A NEW LIST OF 20 OF THE MOST INSPIRING SPORTS BOOKS OF ALL TIME, CHOSEN ESPECIALLY FOR TEENS BY THE AMERICAN LIBRARY ASSOCIATION.

YOU'LL FIND BOOKS BY SOME OF THE GREATEST WRITERS IN SPORTS FICTION TODAY, AS WELL AS REAL-LIFE STORIES BY PEOPLE LIKE JOHN MADDEN AND MARTINA NAVRATILOVA.

SO DON'T SIT ON THE SIDELINES... GET TO THE LIBRARY.

Sports tip sheet (641) $2

To order additional Sports materials, write ALA Graphics, American Library Association, 50 E. Huron St., Chicago, IL 60611.

Sports Kit (K642) $24
bookmarks, sign, labels, tip sheet
Sports bookmarks (621) 100 for $6
Sports hanging sign (639) $12
Sports labels (640) 50 for $4
Sports tip sheet (641) $2
Refill bookmarks for Baker & Taylor book display (R05) 50 for $3

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SAMPLE PRESS RELEASE

From: (contact name) (month, year)

(position)

FOR IMMEDIATE RELEASE

BE A WINNER . . . AT THE LIBRARY

Are you tired of sitting on the sidelines? Then get to the (name of your library) and check out some terrific sports books that really make you feel like you're part of the action.

The library now has a new list compiled especially for teens by the American Library Association of 20 top sports titles. The list includes "Hoops" by Walter Dean Myers, "The Runner" by Cynthia Voigt and nonfiction works by Martina Navratilova and John Madden.

"This is a terrific list of sports books for teens," says (name of young adult librarian), (name of your library) young adult librarian. "The nonfiction titles tell the fascinating, inspiring stories of some of the greatest names in sports, and the fiction works really make you feel like you're in the game."

The sports list is available on bookmarks being distributed free at the library.

- 30 -

bookmark

SPORTS

SPORTS

Anything to Win
by Gloria Miklowitz
Are steroids the answer for Cam's football future?

Beyond the Reef
by Todd Strasser
Chris and his dad dive for treasure off of Key West.

Chinese Handcuffs
by Chris Crutcher
Will Dillon's basketball season suffer as he copes with family secrets?

Downriver by Will Hobbs
Jessie and companions challenge the Grand Canyon's terrifying rapids.

Just for Kicks
by Paul C. Baczewski
Brandon's football teammate is also his sister.

On the Devil's Court
by Carl Deuker
Will Joe have to pay for his basketball bargain with the devil?

Skeeter
by K. Smith
A legendary hunter trains two more boys.

Voyage of the Frog
by Gary Paulsen
A wild ocean storm challenges David's ability to sail alone.

clip art

SPORTS

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Voyage of the Frog
by Gary Paulsen
A wild ocean storm challenges David's ability to sail alone.

Woodsong by Gary Paulsen
Can Paulsen survive the Alaskan dog sled race?

Wrestling with Honor
by David Klass
Is Ron's stand on drug testing worth losing the championship and his friends?

More good sports reads

Athletic Shorts: Six Short Stories by Chris Crutcher

Baseball in April and Other Stories by Gary Soto

B-Ball: The Team that Never Lost a Game by Ron Jones

Blazing Bladers by Bill Gutman

Bury Me Deep
by Christopher Pike

In Lane Three, Alex Archer
by Tessa Duder

On the Ropes by Otto Salassi

The Rookie Arrives
by Thomas Dygard

Rookie of the Year
by John R. Tunis

The Shadow Brothers
by A.E. Cannon

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beyond ephebiphobia

A Tool Chest for *Customer Service* to *Young Adults*

American Library Association

113th Annual Conference

June 1994

President's Program

Miami Beach, Florida

Ephebiphobia: The fear and loathing of adolescense

June 7, 1994

DEAR LIBRARY COLLEAGUE:

I have always felt that young adults need specialized services and programs/services in our libraries. I am glad to have the opportunity as the president of the American Library Association to focus the attention of the profession on customer service to youth.

My faith in young adult services has been renewed this year through the experience of the Margaret Alexander Edwards Recognition Grants. Over 200 applications come from all over the United States describing exemplary programs for youth. In reading the applications I am once again reminded of the true goodness that libraries bring into the lives of young people.

Customer Services is the heart of the library, and our youth are the heart of America.

Hardy R. Franklin
President, American Library Association

I very much appreciate the opportunities that being ALA president has provided so that I can focus on an area of library service that I feel is often neglected by library directors and sorely needed by our next generation of library users.

Sincerely,

Hardy R. Franklin

President

Beyond Ephebiphobia: Problem Adults or Problem Youths

Today's mythology that most or all youths are "at risk" scatters valuable resources and dilutes efforts to help the minority of youths who are genuinely troubled, Mr. Astroth charges.

BY KIRK A. ASTROTH

It is common today to hear that almost half of all young people between the ages of 10 and 17 are at risk of school failure, substance abuse, delinquency, and teenage pregnancy.[1] Indeed, it would appear that troubled youths are no longer the exception but have become the dysfunctional rule. Young people today are typically portrayed as an aberrant pariah class that suffers its own distinct "epidemics" bearing no relationship to adult patterns of behavior. Are today's young people really so different?[2]

Given the barrage of adolescent problems uncovered by so-called researchers, it should come as a shocking surprise to learn that U.S. teenagers today are, by nearly every important measure, healthier, better educated, and more responsible than teens of the past.[3] Moreover, the Iowa Youth Poll for 1991, published by the Iowa State University Extension Service, revealed that most young people feel satisfied with their lives and generally positive about themselves.

Not only are today's teens healthier than teens of the past, but they are typically healthier than the adults who seem so ready to label them as "at risk." Even in such cities as Los Angeles, it is estimated that 90% to 95% of all young people are not involved in gangs.[3] Yet we are bombarded with alarms about rising gang activity in our big cities.

Like previous generations of adults, we appear to be suffering from ephebiphobia —a fear and loathing of adolescence.[4] Nearly every generation of young people has been chastised for being "out of control" or aberrant in some way. Adult claims of degeneration among the young can be found in nearly every previous decade. For example, the cover of the 6 September 1954 issue of Newsweek blared: "Let's Face It: Our Teen-Agers Are Out of Control." The article inside lamented a "national teen-age problem — a problem that is apparently getting worse." And why? "Too much divorce, too few normal homes," claimed one sociologist. Others denounced "salacious, sadistic comic books." Today, we might blame MTV.

Unfortunately, the notion of "youth at risk" has become a lens through which we view all young people, so that today adolescence is seen as some incurable social disease. For example, a study of teenage drinking in the 1950s describes patterns that are the same as those of teens today.[5] In reality, today's teens behave in ways very similar to those of teens of the past and very much like those of today's adults.

The recent sharp increase in teen psychiatric admissions is one manifestation of our pathological treatment of today's youth. Since 1980 adolescent psychiatric admissions have increased 250% to 400%, but "it's not because teens are suddenly so much crazier than they were a decade ago."[6] The Children's Defense Fund suggests that at least 40% of these juvenile admissions are inappropriate, may violate the civil rights of the "patients," and are a result of parents' inability to deal with adolescent behavior.

Though commonplace, such a pathological perspective on adolescence exaggerates the negative. Stanton Peele, a Princeton University psychologist, has observed that today's views often define adolescence itself as a diseased state. He points out that research is usually skewed toward the maladjusted young, which has created a myth of the prevalence of adolescent maladjustment.

As astonishing as it may sound, today's teens lead healthier lives than most young and middle-aged

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adults. Teens have lower rates of suicide, violent death, unwed pregnancy, drug abuse, smoking, and drunken driving. When youth problems do occur, adult influence is apparent.[1] For example, in Montana "nearly 60% of 'teen' pregnancies are [caused] by men over the age of 21."[2] Only 29% of all teen pregnancies actually involve two teenagers.[3] The most important thing adults can do about the "epidemic of teen pregnancy" in Montana and other states is to stop impregnating teenagers.

To illustrate the point that we've become too negative about the current generation of young people, let's look at one other area: teen suicide. The oft-quoted statistics cited to dramatize this epidemic are that nearly 6,000 teens kill themselves annually and that suicides have tripled since the 1950s. But let's look at the data.

First, we have to ask ourselves what seems like a simple question: Who is a teenager? Federal data for 1990 show 13.6 suicides per 100,000 population for people between the ages of 15 and 24. The "teen" suicide rate of 6,000 comes from this same age group—a group that includes more than just teens. What we also fail to ask is how this rate compares to the rate for other age groups. If we are going to be accurate when we discuss "teen" suicide, we should be looking at the suicide rate for 13- to 19-year-olds, not 15- to 24-year-olds. Census data show that the suicide rate for 10- to 19 year-olds is about 10 per 100,000, one of the lowest rates for any age group. More teens die each year from cancer (13 per 100,000) than from suicide.

While I don't wish to minimize the tragedy of any pointless deaths, especially teen suicides, I want us to put the issue in perspective and stop endlessly alarming communities about "teen suicide epidemic. If we are truly concerned about high suicide rates, we should be devoting more attention to older citizens. Senior citizens over the age of 85 have a suicide rate of 22.5 per 100,000—2.5 times the rate for 10- to 19-year-olds. Those between 75 and 84 years of age have a suicide rate of 26.1 per 100,000; those between 65 and 74 years of age have a suicide rate of 18.1 per 100,000.[9]

And rates for Americans 65 and older rose 21% from 1980 to 1986. So who's at risk? In 1956, 10,000 teens died from violent causes, including 1,100 from firearms (a toll that almost surely includes many hidden suicides) and 5,200 from traffic deaths. This total death rate has changed little over the years. What has changed, though, is our honesty about how teens die. During the 1950s, many deaths from firearms were classified as "accidental"; we now accurately list them as suicides.

The reality is that teens as a whole are less likely to commit suicide than any other age group except preteens. In fact, Montana's teen suicide rate is not rising, and youth suicide levels and trends appear to be linked to those of adult suicide. Occupational surveys consistently show that parents and teachers are twice as likely, counselors and psychologists are four times as likely, and school administrators are six times as likely to commit suicide as are high school students. Today's teens are more justified in worrying that a parent, adult relative, teacher, or counselor will commit suicide than the other way around. Yet we do not question the health of all grown-ups as a result.

Today's mythology that most or all youths are "at risk" scatters valuable resources and dilutes efforts to help the minority of youths who are genuinely troubled. While the problems faced by our young people are serious, I want to caution against framing the issue as an "epidemic." Certainly, some of our young people are troubled. Precisely because such problems as suicide, drug addiction, and delinquency are enormous tragedies, we must be clear about the nature and extent of the problems as we study and seek to prevent them. Blanket approaches that inflate the numbers of youths "at risk" are not only ineffective but also undermine the effectiveness of what should be carefully targeted preventive measures.

KIRK A. ASTROTH (Montana State University Chapter) is an extension specialist in the State 4-H Office at Montana State University, Bozeman.

Reprinted from the January 1994 issue of PHI DELTA KAPPAN Magazine

1. *Jon G. Dryfoos, Adolescents at Risk: Prevalence and Prevention (New York: Oxford University Press, 1990).*
2. *Joanne Keith, Leah Hoopfer, and Cynthia Nelson, Michigan Adolescent Survey (East Lansing: Department of Family and Child Ecology and 4-H Youth Programs, Michigan State University, 1985); and Montana Adolescent Health Status (Helena: Healthy Mothers and Healthy Babies, the Montana Office of Public Instruction, and the Montana Department of Health and Environmental Sciences, 1990).*
3. *Deborah Prothrow-Stith and Michaele Weissman, Deadly Consequences (New York: HarperCollins, 1991), p. 104.*
4. *In ancient Greece an ephebus was any Athenian youth who entered into a specialized training program in preparation for full citizenship. During the training, ephebi were denied most of the rights conferred on adults.*
5. *"First Report on High School Drinking Called Shocking by Some, Encouraging by Others," Better Homes and Gardens, March 1954, pp. 137-40, 42.*
6. *Lynette Lamb, "Kids in the Cuckoo's Nest: Why Are We Locking Up America's Troublesome Teens?," Utne Reader, March/April 1992, pp. 38-39.*
7. *John O'Neil, "A Generation Adrift?," Educational Leadership, September 1991, p. 4. The Education Commission of the States recently examined preventable conditions associated with children's developmental learning problems, including low birthweight, maternal smoking, prenatal alcohol exposure, prenatal exposure to drugs, lead poisoning, child abuse and neglect, and malnutrition. All these problems stem from adult behaviors.*
8. *Mike Males, "Adults at Fault, Too, in Teen Pregnancies," Great Falls Tribune 25 November 1990 p. 3; and idem, "Schools, Society, and 'Teen' Pregnancy," Phi Delta Kappan, March 1993, pp. 566-68.*
9. *National Center for Health Statistics, Vital Statistics of the United States, Vol. II, Mortality, Part A (Hyattsville, Md.: Public Health Services, 1990), Table 1-26, pp. 300-301.*

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Young Adults Deserve the Best– Competencies for Librarians Serving Youth

In 1981, the Board of Directors of ALA's Young Adult Services Division (YASD) asked the education committee to develop a list of competencies which librarians working with young adults in any type of information agency should be able to demonstrate. The committee began to develop this competency statement as a guideline for library educators who are involved in training people at the pre-service level. Its applicability and audience is much wider and should also include library administrators, young adult librarians, school library media specialists, and library school students.

In 1989, the Board of Directors reaffirmed these competencies.

The YASD Education Committee determined through research that the following competencies are those needed by a librarian working with youth:

Area I: Leadership and Professionalism.

The librarian will be able to:

1. Develop and demonstrate leadership skills in articulating a program of excellence for young adults.
2. Exhibit planning and evaluating skills in the development of a comprehensive program for young adults.
3. Develop and demonstrate a commitment to professionalism.
   a. Adhere to the American Library Association Code of Ethics.
   b. Demonstrate a non-judgmental attitude toward young adults.
   c. Preserve confidentiality in interactions with young adults.
4. Plan for personal and professional growth and career development through active participation in professional associations and continuing education.
5. Develop and demonstrate a strong commitment to the right of young adults to have access to information, consistent with the American Library Association's Library Bill of Rights.
6. Demonstrate an understanding of and a respect for diversity in cultural and ethnic values.
7. Encourage young adults to become lifelong library users by helping them to discover what libraries have to offer and how to use libraries.

Area II: Knowledge of Client Group

The librarian will be able to:

1. Apply factual and interpretative information on adolescent psychology, growth and development, sociology, and popular culture in planning for materials and services for young adults.
2. Apply knowledge of the reading process and of types of reading problems in the development of collections and programs for young adults.
3. Identify the special needs of discrete groups of young adults and design and implement programs and build collections appropriate to their needs.

AREA III: Communication

The librarian will be able to:

1. Demonstrate effective interpersonal relations with young adults, administrators, other professionals who work with young adults, and the community by:
   a. using principles of group dynamics and group process.
   b. establishing regular channels of communi cation (both written and oral) with each group.
2. Apply principles of effective communication which reinforces positive behaviors in young adults.

AREA IV: Administration

A. Planning

The librarian will be able to:

1. Formulate goals, objectives, and methods of evaluation for a young adult program based on determined needs.
   a. Design and conduct a community analysis and needs assessment.
   b. apply research findings for the develop ment and improvement of the young adult program.

Design, conduct, and evaluate local action research for program improvement.
2. Design, implement, and evaluate an ongoing public relations and report program directed toward young adults, administrators, boards, staff, other agencies serving young adults, and the community at large.
3. Identify and cooperate with other information agencies in networking arrangements to expand access to information for young adults.
4. Develop, justify, administer, and evaluate a budget for the young adult program.
5. Develop physical facilities which contribute to the achievement of young adult program goals.

B. Managing

The librarian will be able to:

1. Supervise and evaluate other staff members.
2. Design, implement and evaluate an ongoing program of staff development.
3. Develop policies and procedures for the efficient operation of all technical functions (including acquisition, processing, circulation, collection maintenance, equipment supervision, and scheduling of young adult programs.
4. Identify external sources of funding and other support and apply for those suitable for the young adult program.
5. Monitor legislation and judicial decisions pertinent to young adults, especially those which affect youth rights, and disseminate this information.

Most people think that libraries are just a place to go get information for reports, research papers, and everything else "the teacher makes them do". I, Leonard Barraugh, a fourteen-year-old junior high school student, disagree with this assumption. Without libraries, I wouldn't be heading in the direction that I am today. The usage of libraries helped me pick my future career in electronics. I am studying to be a computer engineer, and have libraries to thank for it!

Leonard Barraugh
Age 14
Portsmouth, VA

AREA V. Knowledge of Materials

The librarian will be able to:

1. Formulate a selection policy for young adult materials, consistent with the parent institutions' selection policy, with a systematic procedure for handling challenges.
2. Develop a materials collection for young adults which includes all appropriate formats, using a broad range of selection sources.
3. Demonstrate a knowledge and appreciation of literature for young adults.
4. Identify current reading, viewing, and listening interests of young adults and incorporate these findings into collection development and programs.
5. Design and locally produce materials in a variety of formats to expand the collections.
6. Incorporate technological advances (e.g., computers, video) in the library program.

AREA VI: Access to Information

The librarian will be able to:

1. Organize collections to guarantee easy access to information
2. Use current standard methods of cataloging and classification, and be aware of the newest technology.
3. Create an environment which attracts and invites young adults to use the collection.
4. Develop special tools which provide access to information not readily available, (e.g., community resources, special collections).
5. Devise and publicize pathfinders, booklists, displays, etc. which will ease access to collections and will motivate use.

AREA VII: Services

The librarian will be able to:

1. Utilize a variety of techniques (e.g., booktalking, discussion groups) to encourage use of materials.
2. Provide a variety of information services (e.g., information referral, crises intervention counseling, on-line databases) to meet the diverse needs of young adults.
3. Instruct young adults in the basic information gathering and research skills needed for current and future use.
4. Encourage young adults in the use of all types of materials for their personal growth and enjoyment.
5. Design, implement, and evaluate specific programs and activities (both in the library and in the community) for young adults, based on their needs and interests.
6. Involve young adults in planning and implementing services for their age group.

For further information contact: YALSA/ALA - 50 E. Huron Street, Chicago, Illinois 60611. Phone: 1-800-545-2433, ext. 4390

Suggestions for Gathering Information from Young Adults about Library Services

If you wish to gather information from young adults in your area about library services, ask yourself these questions:

I. Young adults

A. What organized young adult groups are sponsored by the library?

B. What organized young adult groups are sponsored by other youth-serving organizations?

C. Which of the groups you've identified would be easiest to work with to gather information?

II. Methods

A. Do you want to meet with one of the groups you've identified and use them as a focus group or do a group interview?

B. Do you want to use a written survey with one group? several groups?

C. Do you want to interview individual young adults in a library, school, institution?

D. Do you want to interview individual young adults in a more neutral setting? Shopping mall? Parks? Recreation Centers? Other teen hangouts?

E. Do you want to use a written survey with individual young adults chosen at random?

F. Do you want to combine a written survey with oral interviews?

G. Do you want to audio or videotape the interviews?

After you've identified the young adults and decided on a method, prepare your materials, make arrangements and gather the information.

Helpful Hints

1. Helpful information on conducting a focus group or using a survey can be found in *Output Measures for Library Service to Children* and *Information is Empowering: Developing Public Library Services for Youth at Risk.*

2. Information on youth participation can be found in *Youth Participation in School and Public Libraries* and *Youth Participation in Libraries: A Training Manual.*

3. If you work with a group of young adults, get to know them and allow them to get to know you before focusing on the specific information you wish to elicit from them.

4. Listed below are some questions you may wish to consider for use. They've been selected from several sources. Choose a small number (6-12) that seem most meaningful to you. Tailor them to fit your community and the method you've chosen for gathering information:

   a. What kinds of information do you feel the library should have available for teenagers?

   b. What after school, weekend or evening activities and programs do you feel the library should have available for teenagers?

   c. How often do you use the public library? The school library? Other libraries?
   - ☐ at least once a week
   - ☐ at least once a year
   - ☐ at least once a month
   - ☐ almost never

   d. If you use the library, what do you use it for?
   - ☐ taking out books/videos/tapes/records/magazines for personal use.
   - ☐ using the equipment(copy machine, computer)
   - ☐ getting information for school projects
   - ☐ doing your homework or completing a school assignment
   - ☐ meeting and talking with friends
   - ☐ attending a program for teenagers
   - ☐ other _____

e. What would make the library easier for you to use? (Check up to 3)
- ☐ more staff to help you find things
- ☐ some way to learn how to use the computer catalog
- ☐ more comfortable chairs/tables
- ☐ great selection of materials for teenagers
- ☐ programs on interesting topics (car repair, careers, keeping safe)
- ☐ materials in languages other than English
- ☐ other _____

f. If a youth advisory committee were available at the library would you participate?
- ☐ yes ☐ no

My eyes wide, and my mouth open, I was in awe of the extensive variety of books I saw in my first library. The first book I read was simple and brief, but I realized how much power a book possessed, each page and word conveying fresh ideas, new meanings.

Still, reading a book takes me to a new world, creating a private paradise, where fantasies are reality, and reality is only a dream. No right or wrong answers exist, until I close the book, and return to the world.

Keisha Rucker
Age 15
Nashville, TN

7. What is the ONE thing the library could do to make you want to use it more often?

_____

8. What do you think are the most important issues facing teenagers today?
- ☐ lack of jobs
- ☐ sexually transmitted diseases
- ☐ poor schools
- ☐ AIDS
- ☐ family problems
- ☐ gang violence
- ☐ lack of recreation programs
- ☐ racial discrimination
- ☐ drug and alcohol abuse
- ☐ other _____

9. Do you have a public library card?
- ☐ yes ☐ no

10. Should public libraries offer services for teenagers outside existing library buildings?
- ☐ yes ☐ no

11. If YES, where should these services be?
- ☐ Shopping malls
- ☐ Recreation centers
- ☐ Neighborhood centers
- ☐ Restaurants
- ☐ Other
- ☐ School sites
- ☐ Juvenile hall
- ☐ Public housing sites
- ☐ Drug/alcohol treatment sites

12. When you use the library, are you allowed to use the same materials and equipment the adults use?
- ☐ yes ☐ no

13. When you need information from another place, will the library request it for you?
- ☐ yes ☐ no

14. Do you have to pay for information at the library?
- ☐ yes ☐ no

15. Is there a special area for teenagers in the library?
- ☐ yes ☐ no

16. What kinds of programs would you attend if they were offered at the library? (Check all that apply)
- ☐ book discussions
- ☐ tutoring program
- ☐ career awareness
- ☐ computer club
- ☐ speakers on youth issues
- ☐ other
- ☐ poetry reading
- ☐ creative writing class
- ☐ drama
- ☐ arts and crafts

17. Would you like to be part of a group of teens who meet at the library to read and discuss books, share and plan activities for other teens?
- ☐ yes ☐ no

18. List two of your favorite magazines.

1. _____

2. _____

19. If you don't often use the library, why not?
- ☐ unable to get to the library
- ☐ not enough time/too much else to do
- ☐ nothing that interests me
- ☐ don't need it
- ☐ bad experiences in the past with library staff

20. Please tell us:
- ☐ male
- ☐ age
- ☐ female
- ☐ grade

Fifteen Top Information Sources for Library Services to Young Adults

Bare Bones: Young Adult Services for Public Library Generalists. PLA/YALSA/ALA, 1993.

Carter, Betty. *Best Books for Young Adults: The Selections, the History, the Romance.* ALA, 1994.

Directions for Library Services to Young Adults. 2d ed. YALSA/ALA, 1993.

*Edwards, Margaret A. *The Fair Garden and the Swarm of Beasts: The Library and the Young Adult.* Reprint ed. Commentary by Patty Campbell. ALA, 1994.

Excellence in Library Services to Young Adults: The Nation's Top Programs. Mary K. Chelton, ed. ALA, 1994.

**Information Power: Guidelines for School Library Media Programs.* ALA/AASL and AECT, 1988.

Intellectual Freedom Manual. Office for Intellectual Freedom, Comp. 4th ed. ALA, 1992.

Howe, Neil and Bill Strauss. *13th Gen: Abort, Retry, Ignore, Fail?* Vintage, 1993.

Jones, Patrick. *Connecting Young Adults and Libraries: A How to Do It Manual.* Neal-Schuman, 1992.

Riechel, Rosemarie. *Reference Services for Children and Young Adults.* Shoestring Press, 1991.

Rochman, Hazel. *Against Borders: Promoting Books for a Multicultural World.* ALA, 1993.

Scales, Peter C. *A Portrait of Young Adolescents in the 1990s: Implications for Promoting Healthy Growth and Development.* Center for Early Adolescence (D-2, Carr Mill Town Center, Carrboro, NC 27510), 1991.

VOYA Reader. Dorothy M. Broderick, ed. Scarecrow Press, 1990.

Weisner, Stan. *Information Is Empowering: Developing Public Library Services for Youth at Risk. 2d ed.* Bay Area Library and Information System (520 Third St., Suite 202, Oakland, CA 94607-3520), 1992.

**Youth Participation in School and Public Libraries.* ALA/YALSA (formerly YASD) and the National Commission on Resources for Youth, 1983.

Libraries can change peoples lives. Everytime I go in there I don't have to feel ashamed. I just go in there and get on the computers and look up the book I need. It helps me a lot because sometimes when I go in there I come out with something I find out that I never knew.

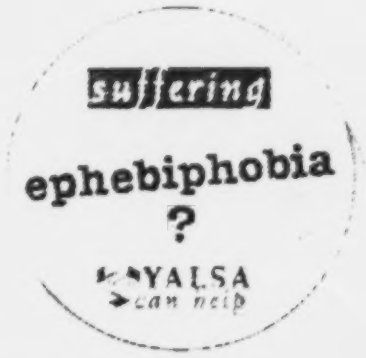
When I step foot in the library it's like I'm in another world the world of exciting books and imaginary trips in my mind. I may not go to the library very often but I know that it makes a difference in your life. You learn more, achieve and also you can be more educated.

Latasha Jennings
Age 13

Many people think that Oakland is a run down city with no hope of bringing up intelligent kids. But, there is something you and I can do about it. Simply study hard and stay out of trouble. The question is where can I study? The answer is the library. Libraries are our national treasure.

Libraries are sacred. They are the perfect place for me to do homework or study for a test. But there's some-thing else about libraries, something very special. That is that they are open to anyone. From the oldest, richest business executive to the poorest, youngest child. The library for me is freedom itself. No matter how bad Oakland gets, we'll always have our freedom and our libraries.

Jacob C. Peake
9th Grade
Oakland, CA 94602



"Shocking their elders with their dress, leisure and work habits"

Oh, those kids today. Right? Perhaps, but the noted modern-day social historian quoted above was referring to 16th-century London youth, whose infractions of record included long hair and rowdiness at the market.

Since before the so-called "ephebus", the youth of Ancient Athens vying for citizenship, we "elders" have been suffering from ephebiphobia* – the fear and loathing of adolescents.

Now there's help. Join the Young Adult Library Services Association (YALSA) and turn "fear and loathing" into understanding and quality library service for teens.

Then, next time you come eye-to-nose-ring with one of your youthful patrons, you'll know whether or not you're being "dis"ed when asked for a book on repairing one's "hooptee."

* Kirk A. Astroth, "Beyond Ephebiphia: Problem Adults or Problem Youths," Phi Delta Kappan (January 1994): 411-13.

YALSA Membership Benefits

- Subscription to the *Journal of Youth Services in Libraries*, the quarterly journal of the Association for Library Services to Children and the Young Adult Library Services Association. *(nonmember subscription price is $40)*
- Eligibility for conference and research grants and program awards.
- Opportunity to serve on more than 50 committees.
- Member discounts on YALSA publications.
- Reduced registration fees at national conferences, pre-conferences, and institutes.
- Eligibility to vote in YALSA elections.
- Advisory services from professional headquarters staff.
- Free copies of YALSA brochures for all new and renewing members.
- Student membership at a reduced fee.

Young Adult Library Services Association

YALSA MEMBERSHIP APPLICATION

Name _____

Home Address _____

City _____

State _____ Zip _____

Title/Position _____

Institution _____

Street _____

City _____

State _____ Zip _____

Daytime telephone number _____

Send mail to: ☐ Home ☐ Institution

Method of payment

☐ Check enclosed (payable to ALA)

Please bill my

☐ Visa ☐ Mastercard ☐ Am. Express

Mail to:
YALSA
50 E. Huron
Chicago, IL 60611

Account Number _____

Signature _____ Exp. Date _____

Membership Categories

☐ First-time member in YALSA/ALA	$ 73
☐ Renewing Member	$ 110
☐ I am already an ALA member, but want to join YALSA for $35	$ 35

ALA Member Number _____

Magazines for Young Adults

A list selected by The Media Selection and Usage Committee
American Library Association
Young Adult Library Services Association (YALSA)

Committee members:
Sandra Payne, Chairperson
Barbara Balbirer, Susan Baldwin, Connie Adams Bush, Beryl Eber, Hazel S. Moore, Carlos Najera, Sharon Suggs, Hazel Yuniemi

SASSY Monthly. $14.97 Yearly. 230 Park Avenue, New York City 10169. Beauty, fashion, interviews, advice, contemporary issues; for young women.

SEVENTEEN Monthly. $15.95 yearly. 850 Third Avenue, New York City 10022. A veteran publication for beauty, fashion, interviews, contemporary issues, and advice for young women. Available in Braille. Indexed.

16 Monthly. $18.95 Yearly. 157 West 57th Street, New York City 10019. Beauty, fashion, interviews, contemporary issues for junior and senior high girls.

SPICE! Monthly. $17.50 yearly. 475 Park Avenue South, New York City 10016. Fashion, beauty, celebrity interviews and more for young women of African descent.

STUDENT TRAVELS Bi-annually, February & September. Free to College Students. 376 Boylston Street, Boston, MA 02116. Feature articles and advice from the Council on International Educational Exchange for college students planning to travel or work abroad.

'TEEN Monthly. $25.95 yearly. 6725 Sunset Boulevard, Los Angeles, CA 90028. Beauty, fashion, interviews, contemporary issues and advice for junior and senior high girls. Indexed.

TEEN WORLD Bi-monthly. $12.00 yearly. P.O. Box 49004, Chicago, Illinois 60649. Subtitled "The Magazine for Tomorrow's Leaders" this publication features positive images of urban youth from Chicago and the surrounding region.

YES-YOUTH EXCITED ABOUT SUCCESS 10 issues per year. $15.00 yearly. 144 North Avenue, New Jersey 07060. The premier issues feature African-American teens on the East Coast who are achieving excellence. Also featured are current young celebrities', music, review, advice, fashion sports.

YM Monthly. $18.00 yearly. 685 Third Avenue, New York City 10017. Formerly "Young Miss", now revamped; beauty, fashion, interviews and advice for young women.

YOUTH 93 Bi-monthly. Free. 300 West Green Street, Pasadena, CA 91123. This publication has articles covering family, school, social, religious and recreational interests of adolescents. It is distributed by the Worldwide Church of God.

2 HYPE Bi-monthly. $13.50 yearly. 63 Grand Avenue, Suite 230, River Edge, New Jersey 07661. Rap, Hip-Hop, urban fashions, puzzles, contests, interviews and color pin-ups.

VIBE $12.00 yearly. 25 West 43rd Street, Suite 1100, New York City 10036. The premier issue features the hip-hop culture in music, literature, fashion and reviews with contributions by many of the nations most notable African-American cultural writers and observers.

WORD UP! Monthly. $24.00 yearly. 63 Grand Avenue, Suite 230 River Edge, New Jersey 07661. The stars of rap music featured in interviews and color pin-ups.

YO! Monthly. $20.00 yearly. P.O. Box 88427, Los Angeles, CA 90009. Rap, Hip-Hop and its stars featured in interviews and color pin-ups.

The library has made a lasting impact on my life. It has enabled me to learn so much about African American history, the contributions we made to this country and about myself.

The library experience that made a positive impact on my life was when I was doing a report about a hundred famous African Americans. I was amazed: there was so much knowledge about my history that I was ignorant. I became more interested in school, especially in history. I learned that the only way a person can make it in this society, is with a good education.

Sharleshia Henderson
Age 17
Oakland, CA 94607

Music: Rock, Metal, Grunge

CIRCUS Monthly. $22.00 yearly. 3 West 18th Street, 6th Floor, New York City 10011. A Veteran publication featuring the stars of Rock Music.

CREEM Monthly. $29.95 yearly. 519 8th Avenue, New York City 10018. A revamped, redesigned veteran publication featuring the stars of contemporary Rock Music.

FACES ROCKS Monthly. $19.00 yearly. 63 Grand Avenue, Suite 230, River Edge, New Jersey 07661. Rock and Metal music and musicians featured in interviews, reviews and color pin-ups.

HIT PARADER Monthly. $27.50 yearly. Charlton Building, Derby, Connecticut 06418. Specializing in Rock and Metal music and musicians with reviews and color pin-ups.

LIVEWIRE Bi-monthly. $2.95 each issue. 519 8th Avenue, New York City 10018. Rock, Metal and Grunge musicians are featured in extended interviews accompanied by many photographs and large pin-ups.

SCHOLASTIC UPDATE 18 issues yearly during the school year. $22.00 yearly. 730 Broadway, New York City 10003. Current news and world events published especially for junior and senior high students.

A librarian represents someone who is extremely helpful and generous with their time. They are always willing to lend a hand no matter what the problem. To me not everyone is like this.

A librarian is like a tour guide through book heaven. They know every binding and every corner of the library. Without them the library would be an enormous, wordy maze.

Too many librarians get taken for granted. All their hard work does not get appreciated. They are like teachers. Always giving but rarely ever receiving. I hope one day they will get the recognition that they deserve, because they affect everyone's lives even if people do not realize it.

Shannon Drake

Outlets for Student Writers

HIGH SCHOOL WRITER - SENIOR HIGH EDITION
HIGH SCHOOL WRITER - JUNIOR HIGH EDITION Published monthly during the school year. $49.00 yearly for 25 copies each month. 95 West mallard Pt. Road, P.O. Box 718, Grand Rapids, Michigan 55744. A newspaper of student essays, short fiction and poetry. Submissions are accepted from the students of subscribing schools which use this publication in English and Language Arts classrooms. There are 4 regional editions for both the Junior and Senior High editions: Northeast, Southeast, Midwest and West and an additional Senior High edition for Minnesota.

MERLYN'S PEN Monthly. $16.95 yearly. P.O. Box 1058, East Greenwich, Rhode Island 02818. Student writing by 7th - 10th grade students from all over the United States.

YOUTH COMMUNICATION: The following Youth Communication newspapers are written and edited by local students and published during the school year.

DALLAS TEEN AGE 408 Park Avenue, Dallas, Texas 75201

THE EYE-YMCA 11TH & Washington, Wilmington, DE 19801

FRESH PERSPECTIVE 56 The Splanade, Suite 208, Toronto, Ontario M5E1A7

LA YOUTH 6030 Wilshire Boulevard, Suite 201, Los Angeles, CA 90036

NEW EXPRESSION 70 East Lake Suite 815, Chicago, Illinois 60601

NEW YOUTH CONNECTIONS 144 West 27th Street, New York City 10001

THRASHER Monthly. $18.50 yearly. 1303 Underwood Avenue, San Francisco, CA 94124. Skateboarding tricks, action photography, safety and lifestyles.

TRANSWORLD SKATEBOARDING Monthly. $22.00 yearly. 353 Airport Road, Oceanside, CA 92054. Skateboarding tricks, safety and lifestyles.

TRANSWORLD SNOWBOARDING Monthly. $13.95 yearly. 353 Airport Road, Oceanside, CA 92054. Snowboarding tricks, safety and lifestyles.

VIDEO GAMES AND COMPUTER ENTERTAINMENT Monthly. $19.95 yearly. 9171 Wilshire Boulevard, #300 Beverly Hills, CA 90210. News, reviews and tips for video game players.

WCW MAGAZINE Monthly. $2.95 each issue. 55 Maple Avenue, Rockville Center, New York 11570. Featuring the stars of World Championship Wrestling with interviews, news and pin-up photographs.

WWF-WORLD WRESTLING FEDERATION Monthly. $20.00 yearly. 1055 Summer Street, Stamford, Connecticut 06905. Featuring the super star athlete-entertainers of the World Wrestling Federation.

Young Celebrities

BOP Monthly. $16.95 yearly. 3500 West Olive Avenue, Suite 850, Burbank, CA 91505.

HIP HOP Bi-monthly. $26.50 yearly. 127 East 59th Street, Suite 201, New York City 10022.

SPLICE Bi-monthly. $14.97 yearly. P.O. Box 267, Brookfield, CT 06804.

SUPERTEEN'S LOUDMOUTH Quarterly. $21.00 Yearly. 355 Lexington Avenue, New York City 10017.

TEEN MACHINE Monthly. $22.00 yearly. 355 Lexington Avenue, New York City 10017.

Evans, Ellis, Judith Rutberg, Carmela Sather, and Charlie Turner. "Content Analysis of Contemporary Teen Magazines for Adolescent Females." **Youth & Society, September 1991, p. 99-120.**

Flagg, Marianne. "Today's Girls Want Serious Topics Along With Fashion." **(Boise) Idaho Statesman. August 17, 1990. Newsbank 1990 SOC 69:C14.**

Gopnik, Adam. "Postscipt: Kurtzman's Mad World." **The New Yorker, March 29, 1993, p. 74.**

Gunderlov, Mike and Carl Goldberg Janice. **The World of Zines: A Guide to The Independent Magazine Revolution.** Penguin, 1992.

Jones, Patrick. "Spy! The Source, and Son of Sassy." **Voice of Youth Advocates, August 1982, p. 219-220.**

Jones, Patrick. "Wrestling with Young Adult Magazines. **"Voice of Youth Advocates, April 1989, p. 10-12.**

Katz, Billa and Linda Sternberg Katz. **Magazines For Young People.** Bowker, 1991.

Kurtzman, Harvey - Obituary. "Harvey Kurtzman Is Dead At 68; Cartoonist Was Creator of Mad." **The New York Times, February 23, 1993.**

MacRae, Cathi Dunn. "The Young Adult Perplex." **Wilson Library Bulletin, December 1992, p. 87.**

Massey, Judy. "Girl Talk Mags." **School Library Journal, October 1992, p.54.**

National Library Service For The Blind and Physically Handicapped. **Magazines in Special Media,** 1990, Library of Congress.

Palazzi, Lynne. "Highways Are Mag Buy-Ways." **Magazine Week, May 3, 1993, p. 15.**

Pratt, Jane. "Magazine Publishing: The Sassy Approach." **Journal of Youth Services In Libraries, Summer 1991, p. 383-388.**

Richardson, S. K. "Magazines for Children and Young Adults." **Booklist, 84:1827-9, July 1988.**

Books. Books. Books. Is this what a library is all about? No, I experienced a difference when I helped out with the summer reading program at the local library. It wasn't the way the kids took delight in choosing prizes for reading a set number of books; it was in the way they were enraptured in reading the books. What I had taken for granted was a wonderful experience for the kids to discover. The other world they discover in those books showed me what a library is all about: a starting place for a lifetime of pleasure and happiness.

David Kim
Age 16
Irvine, CA

211

Resource-Based Learning Activities: Information Literacy for High School Students
Ann Bleakley and Jackie L. Carrigan

Young Adult Services and Materials

Help your student patrons learn to use information selectively with this information-packed, five-phase approach workbook to achieving information literacy. It goes beyond basic library skills instruction to incorporate different research activities, 50 in all, into regular classroom lessons as an integral part of the curriculum.

Rooted in current educational theory, this series of ready-to-use activities is keyed to traditional curriculum areas as well as to resources employed by the student, modes of learning experience, the kinds of products, and the intended audience.

These activities for resource-based learning help the student to:
1) identify the kind of information needed
2) locate and access the information
3) analyze and evaluate the content
4) decide how to use and organize the information
5) effectively communicate the outcome

Subject areas represented in the lesson plans include English, Science/ Health, Social Studies, and vocational education. Fifty completely reproducible activities are included as well as student instructions and librarian/ teacher guidance.

$30.00pbk • ALA Member-$27.00
ISBN 0-8389-3443-9 • Approx. 320p • 1994
Approval Plan Categories: AE
ALA Order Code 3443-9-0070

Being young and new to a large city was a frightening experience for me. My parents had just divorced and were in the middle of a custody battle. My world was falling apart, so I tried to keep my mind off of my problems by reading. Oh how I loved to read! I practically lived in the library down the street from my apartment. I would read three, maybe up to six novels a week. Just when I thought I had read every book written, the library would get new books! Libraries kept my world together; libraries are my hero!

Kim Register
Age 18
Seabrook, TX

Destination: Discovery! Activities for Studying Columbus and Other Explorers
Frances Laverne Carroll

Christopher Columbus and his fellow explorers have become much more complicated subjects to teach than they were just 10 years ago. Destination: Discovery combines independent and cooperative learning activities with related resources to help teachers and librarians guide students of all levels through Columbus explorations in ways that are relevant to understanding all adventuresof discovery.

Although maps and models are fully covered here, much deeper material is also discussed. Destination: Discovery uses Columbus' narrow preconceptions, with which he started his voyages, as the counterexample of the proper way to approach research and exploration. Through the activities and resources presented, students will discover that with broad vision people can see boundaries as merely temporary limitations to be overcome, allowing bridges to new ideas to expand before them. Columbus was influenced both by his past and his present, just as people today struggle under the influence of the past and present. Destination: Discovery helps students learn to examine and research such influencing factors in today's world as well as Columbus'.

Six chapters cover the periods and explorers leading up to Columbus, the technology available to Columbus, Columbus' discoveries, and the meaning of his discoveries to his immediate successors and to ourselves. Each chapter provides essential data, classroom activities, and annotated citations. Grade levels are provided, ranging from elementary through high school.

$30.00pbk • ALA Member-$27.00
0-8389-0634-6 • Approx. 230p • 1994
Approval Plan Categories: AEG
ALA Order Code: 0634-6-0070

Best Books for Young Adults: The Selection, The History, The Romance
Betty Carter

This exciting book brings together in one volume all the books selected by the young adult division of the American Library Association since 1966 as the Best Books for Young Adults, people ages 12-18.

The volume also contains a history on how the selection process has evolved over almost thirty years. The history also goes back from 1966 to the 1930's as it delves into the reasons these reading lists were created. The discussion provides insight into the nomination, discussion, and voting processes, presenting some controversial issues, such as age level appropriateness and youth participation.

The author shares with the reader the excite-

ment that is part of creating these lists. As one reviewer has written: "As a former committee member, I enjoyed it so much that I think I will volunteer again."

Its use in collection and weeding is apparent. But the trend in libraries to utilize the generalist librarian instead of hiring a young adult librarian to work with young adults will make this book a much sought after tool for work with young adults.

$25.00pbk • ALA Member-$22.50
ISBN 0-8389-3439-0 • Approx. 230p • 1994
Approval Plan Categories: ABCDEF
ALA Order Code 3439-0-0070

The Fair Garden and the Swarm of Beasts: The Library and the Young Adult
Reprint Edition by Margaret A. Edwards
Foreword and Bibliography by Patty Campbell

". . . the Treasure House of Literature, is no more to be thrown open to the ravages of the unreasoning Mob than is a Fair Garden to be laid unprotected at the Mercy of a Swarm of Beasts."
–Jared Bean, The Old Librarian's Almanac, 1773

Maverick librarian Margaret Edwards not only threw open the gates of her fair garden of literary treasures, but she spent a life's work luring in the beasts.

ALA Editions has reprinted this young adult services masterpiece and has added special features to make this title, authored by the 20th century's most revolutionary librarian, an accessible and relevant work for the YA librarian of the 21st century. Here, all librarians can experience the wisdom of Edwards through her widely read and once controversial articles as well as the material she wrote especially for this book, gathered in one volume and including an insight into the rich examples of the culture and literature of her day.

With the following all-new additions to the book, The Fair Garden and the Swarm of Beasts will again be a necessary addition to all YA librarians' personal libraries:

- Commentary by Patty Campbell. The foreword introduces and orients the reader to The Fair Garden and the Swarm of Beasts, and an afterword discusses Edwards' impact on young adult librarians today
- A pictorial essay acquainting readers with the era in which Edwards worked
- An extended bibliography listing recent supplementary titles of related works for the YA librarian as well as listing all the works from the original edition
- Enhancement of the original text with explanatory footnotes. This feature will be especially useful for understanding obscure professional terms and reference to YA authors popular in Edwards' era

$20.00pbk • ALA Member-$18.00
ISBN 0-8389-0635-4 • Approx. 170p • 1994
Approval Plan Categories: ABCDEF
ALA Order Code 0635-4-0070

Excellence in Library Services to Young Adults: The Nation's Top Programs
Mary K. Chelton

Across the country library systems are losing young adult patrons for a variety of reasons, mainly economic. Still, outstanding library programs designed for young adults thrive because no matter what the conditions of the economy, practically 25% of library patrons are young adults.

Highlighted here are the best-of-the-best youth services programs from throughout the United States, selected by a committee appointed by ALA's customer-service oriented President, Hardy R. Franklin. Made possible by a grant from the Margaret Alexander Edwards Trust, librarians nation-wide submitted their tried-and-true YA programs for review by Franklin's exclusive committee.

And the results are yours to share.

Recognizing that customer service is at the heart of the library, and our youth are the heart of America, the insights and innovations detailed here will enable you to give your young adult patrons the service they deserve.

$15.00pbk • ALA Member-$13.50
ISBN 0-8389-3440-4 • Approx. 100p • 1994
Approval Plan Categories: ABCDEF
ALA Order Code 3440-4-0070

My dad is a nuclear engineer, so we move fairly often. Every time, we move I leave behind my friends, my house, and the sense of order I feel. In my new town, I have no friends, I have no sense of order.

I usually sit in my room for the first few months of my new life and just read books. One thing that I know will be in our new town is the library. I can go there and escape my anxiety. I know I will always have one comfort in a new town, books. Books are my friend.

Bradley Cherry
Age 13
Florence, AL 37530

Growing Up Is Hard to Do
Sally Estes, editor

Growing up has never been easy. Use this collection of Booklist columns to help middle through high-school age readers deal with the joys and confusions of growing up. The bibliographies reprinted here cover "Growing Up Male," "Growing Up Female," "Growing Up Religious," and other, more specialized themes including "Growing Up in WWII," "Growing Up Gay-Aware," and "Growing Up an Outsider." Fiction and nonfiction titles are included. Published by Booklist Publications, an imprint of the American Library Association.

$7.95pbk • ALA Member-$7.15
ISBN 0-8389-7726-X • 64p • 1994
ALA Order Code 7726-X-0070

Dealing with Diversity through Multicultural Fiction: Library-Classroom Partnerships
AASL School Library Media
Programs: Focus on Trends and Issues, #12
Lauri Johnson and Sally Smith, authors
Eleanor Kulleseid, series editor

"This is an excellent model for using contemporary realistic fiction to stimulate discussion on cultural diversity."
–Booklist

Taking their inspiration from their participation in Project Equal in New York, the authors describe the developmental needs in early adolescence (particularly grades 5-8) and explain the role of fiction in exposing our negative attitudes to cultural differences.

They describe the planning process for training discussion team members and propose a three-day workshop where the curricular strategies are developed. Participatory activities are suggested to help teachers model the skills needed. Finally, the editors lay down the requirements for ensuring successful programs, including the development of selection criteria in evaluating books which realistically reflect diversity. Appendices include a bibliography of fiction books used in the program, a workshop model for training librarians and teachers, and a sample lesson plan for students outlining literature activities in the classroom and library.

$18.00pbk • ALA Member-$16.20
ISBN 0-8389-0605-2 • 106p • 1993
ALA Order Code 0605-2-0070

Against Borders: Promoting Books for A Multicultural World
Hazel Rochman

Against Borders is a unique resource book designed to aid teachers and librarians in directing students, primarily grades 6 through 12, to reading materials by or about people from diverse cultural backgrounds.

A joint ALA Editions and Booklist publication, Against Borders features updated and expanded Booklist bibliographies on specific ethnic groups and cultural issues plus substantive original essays on related topics by Booklist assistant editor and well-known author and critic, Hazel Rochman. Weaving into the narrative some very recently published books, Rochman explores such themes as outsiders, friends, family, survival, journals, fathers, and love. The author gently guides the reader in the ways of promoting books to young readers.

Illustrated throughout, sections cover fiction and nonfiction titles.

$18.95pbk • ALA Member-$17.05
ISBN 0-8389-0601-X • 288p • 1993
ALA Order Code 0601-X-0070

Seven years ago I took a trip to the library. At that time I thought that reading was boring. I didn't understand why people liked it. I could never find any good books.

While I was there and watching the fish, a librarian asked me if I'd like to join the reading club. After she explained it and helped me set my goal, I was ready to start.

That summer I read 32 books, which is a lot for a 2nd grader. Because of the library, I found the fun of reading and now I can't stop. Thank you, library.

Anna Warpinski
Age 13
Green Bay, WI

Books by African-American Authors and Illustrators for Children and Young Adults
Helen E. Williams

"A must for libraries. . . . The volume produced by Williams represents a comprehensive resource of works published during the twentieth century up to the beginning of 1990. The amount of information given is impressive and is well-organized and usable by students and teachers."
–Voice of Youth Advocates

Keenly identifying books written and illustrated by black writers and artists, her book helps to identify those works especially appropriate for caregivers and young readers, their parents, teachers, and other nurturers and to provide meaningful responses to questions regarding the identification of indigenous textual and graphic materials for young readers and students.

$43.00cl • ALA Member-$38.70
ISBN 0-8389-0570-6 • 270p • 1991
ALA Order Code 0570-6-0070

The Best Years of Their Lives: A Resource Guide for Teenagers in Crisis
Stephanie Zvirin

"Highly recommended; an essential purchase for all public libraries and school libraries serving youth aged ten to eighteen."
– Journal of Youth Services

Zvirin gathers the finest of the recent self-help genre in a guide for librarians, teachers, and parents in search of material to help teenagers cope with their increasingly complicated lives. It presents critical reviews of some 200 nonfiction titles appropriate for teenagers ages 12–18, as well as brief descriptions of fiction and video titles in eight major areas of teen interest including Family Matters, Sex Stuff, and School Daze.

Several "meet the author" interviews provide insight into the challenges, pressures and problems facing teenagers which have produced the need for this material.

$22.00pbk • ALA Member-$19.80
ISBN 0-8389-0586-2 • 122p • 1992
ALA Order Code 0586-2-0070

Directions for Library Service to Young Adults, Second Edition
Directions for Library Service to Young Adults Revision Task Force, Young Adult Library Services Association

This second edition of a young adult services favorite provides an overview of those library services most integral to young adults.

Covering the basic elements for effective young adult library services, reference, referral, advisory service, materials, programs, youth participation, outreach, publicity, promotion, merchandising and administration, this material will help you provide resources and an environment to foster intellectual, emotional, and social growth and development.

$10.00pbk • ALA Member-$9.00
ISBN 0-8389-3434-X • 24p • 1993
ALA Order Code 3434-X-0070

Genre Favorites for Young Adults
Sally Estes, editor

For the first time ever, Booklist Publications brings the reader a compilation of popular young adult bibliographies with a wide-ranging appeal for a variety of tastes and maturity levels. The bibliographies focus on genre reading—using not only traditional categories like humor and romance, but also such popular subgenres as school stories and survival tales.

$7.95pbk • ALA Member-$7.15
ISBN 0-8389-5755-2 • 64p • 1993
ALA Order Code 5755-2-0070

It was about two years ago, and I was doing really bad in school when I started to listen to my teacher. For the first time I was doing good work and trying for a good education. I still wonder at night what life would have been like if I never had listened. Some people say the library is boring, but to me it changed my life. In library I learned all about reading and studying books. Even a genius will tell you that books are the key to learning. Books will help you learn math, social studies, and a whole lot of other subjects. So take it from me, never stop learning, never stop reading, and you'll be all right for the rest of your life.

Joshua Turner
Age 13

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Courtly Love in the Shopping Mall: Humanities Program-ming for Young Adults
Created by Evelyn Shaevel and Peggy O'Donnell
Edited by Susan Goldberg and Rolly Kent

"A clear, practical exploration of how to plan humanities programs, write grant proposals, publicize the programs, produce them, and then evaluate what you've done."
–Journal of Youth Services in Libraries

$15.00pbk • ALA Member-$13.50
ISBN 0-8389-3387-4 • 146p • 1991
ALA Order Code 3387-4-0070

America as Story: Historical Fiction for Secondary Schools
Elizabeth F. Howard

"Designed to assist teachers and librarians in selecting novels which will stimulate students' interest in history, this guide identifies over 150 novels, most published in the last twenty years, which portray the experiences and feelings of ordinary *people living through key periods in American history.*
–American Reference Books Annual

$23.00pbk • ALA Member-$20.70
ISBN 0-8389-0492-0 • 137p • 1988
ALA Order Code 0492-0-0070

Tales of Love and Terror: Booktalking the Classics, Old and New
Hazel Rochman

"The booktalking techniques and sample booktalks presented here are designed to introduce the art of booktalking and to inspire school library media specialists and library school students to practice it. ...A variety of styles are used by book-talkers, and Rochman discusses some. ...offers a variety of booktalks built around such themes as animals, survival, love, and terror, among others. ...An enthusiastic and sensitive tour through the booktalking art, this book offers many effective booktalks that hold a promise of bestirring young adults to read."
–The School Librarian's Sourcebook

$22.00pbk • ALA Member-$19.80
ISBN 0-8389-0463-7 • 120p • 1987
ALA Order Code 0463-7-0070

Book Bait: Detailed Notes on Adult Books Popular with Young People
Elinor Walker

"A guide to selection and a booktalk resource for librarians working with seventh to ninth grade students, this book provides detailed information on quality adult books recommended by young people....A useful selection tool, this book will also help find that 'other book just like this one,' and has added use for planning booktalks."
–The School Librarian's Sourcebook

$20.00pbk • ALA Member-$18.00
ISBN 0-8389-0491-2 • 166p • 1988
ALA Order Code 0491-2-0070

I enjoy going to the library. When I lived in India, they didn't have a library there. Instead of borrowing a book from a library, you had to buy it. I came to American in the spring of 1991. I spoke only a little English. It was hard for me, and I felt sad a lot.

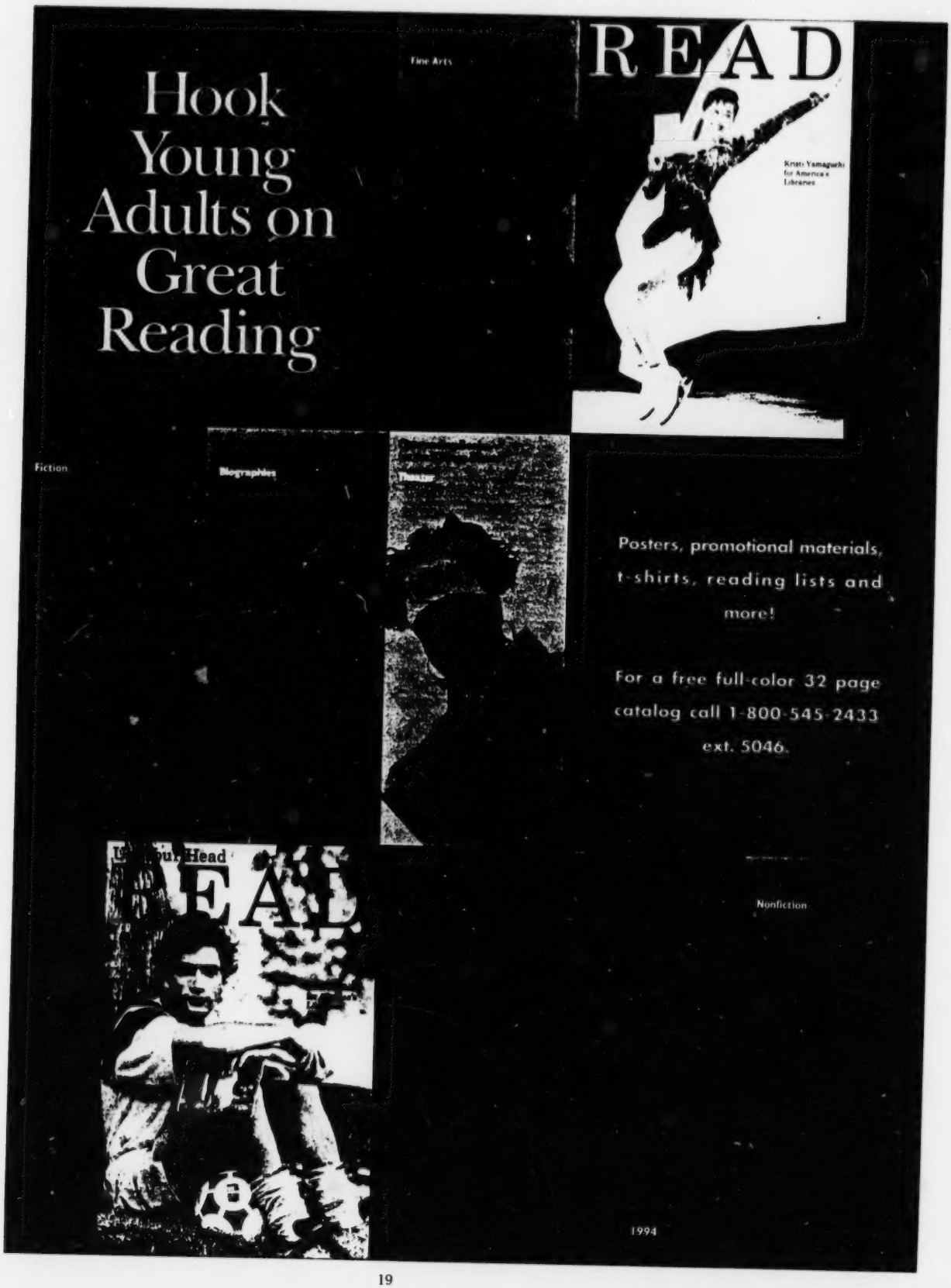
My English teacher lets me choose books I can read. The high school library has easy books. Some of the books are for poor readers, but they help me. I have read eleven books this year. I feel better about my reading. I don't feel sad now.

Americans' should appreciate their libraries more.

Malvika Patel
Age 15
Clintondale, NY

The library is my escape. At one time my life was terrible and I was thinking of suicide. I wanted to leave this world. Then I found the library. I delivered newspapers to the library on my paper route. Instead of going home I'd stay there and read. I found a way to escape into someone else's life, someone else's dreams, someone else's problems. Through reading, I could go into another world, where problems are solved within two hundred pages. I'm still alive through the availability of books in a library.

Jennie Jadin
Age 17
Sobieski, WI



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All letters are from the National Library Week 1993, Libraries Change Lives... letter writing contest.

I love the library at my high school. I learn so many things from the library and the teachers and the aides that work there. I feel that being able to use the resources in the library help me get great grades on reports. I feel that the library has changed my life for the best. The library has changed my outlook on school.

I don't feel that I could have gotten such good grades without this library. I never use to read. My English requirements forced me to check out the library. The library had so many different varieties of books that I read whatever interested me. I really like to go the library now so that I can find a quiet spot to read. The atmosphere of the library and the comfort of a good book is a great change of pace from rocky bus rides and the noisy cafeteria.

I may have learned about the benefits of a library at an older age, but I have a lifetime to make up for it.

Shawn Russell
Age 16
Walkill, New York

In our community, we have many services that are free to the public: most of the time, we don't use them.

The library is the most important free service available to the community. When I was a teenager, it was my favorite place to be at, but for some reason, I stopped going to the library. Now after almost nine years, I started using the library again.

In the past year, I have made reports and done research and my main source of information has been to public library. Using the library has improved my reading and writing, but not only those two, but my cooking and crafting ideas.

The library has also improved my life through my kids. I learn as they read and learn about different things in life.

Ana Brito
Recent GED graduate (teen)

Margaret Alexander Edwards Trust
Baltimore, MD

American Library Association
50 E. Huron St.
Chicago, IL 60611
312-944-6780

Reading was something that I did on rare occasions. My attitude changed when I entered Wallkill High School.

This September I entered a new English class. This class required me to read two books per marking period. That is when I realized how much I really enjoyed reading.

One day instead of going to class our teacher assigned us to go to the library. The librarian gave us a book talk. She explained different kinds of books to us. That's when I changed my attitude.

I have read lots of different books during this school year. I've read a trilogy by V.C. Andrews,. It was a nice experience for me because I never thought I would read three books by the same author. Reading a trilogy gave me the opportunity to become thoroughly involved with the characters.

Now I read regularly. If it weren't for my English class and my librarian, I wouldn't have realized how much I really enjoyed reading.

Norma Almodovar
Age 17
Plattekill, NY

Young Adult Services Professional Resources:
A Five-Year Retrospective Checklist
(* with some classic exceptions)

This checklist is updated from the bibliography which first appeared in Bare Bones: Young Adult Services Tips for Public Library Generalists, a publication available from the Young Adult Library Services Association and/or the Public Library Association, divisions of the American Library Association (ISBN 0-838 9-7665 -4).

Mary K. Chelton
Associate Editor
Voice of Youth Advocates
Scarecrow Press
Metuchen, New Jersey

James M. Rosinia
Director of Information Services
Center for Early Adolescence
University of North Carolina at Chapel Hill
Carrboro, North Carolina

June, 1994

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CODE OF ETHICS

I. Librarians must provide the highest level of service through appropriate and usefully organized collections, fair and equitable circulation and service policies, and skillful, accurate, unbiased and courteous responses to all requests for assistance.

II. Librarians must resist all efforts by groups or individuals to censor library materials.

III. Librarians much protect each users's right to privacy with respect to information sought or received, and materials consulted, borrowed, or acquired.

IV. Librarians must adhere to the principles of due process and equality of opportunity in peer relationships and personnel actions.

V. Librarians must distinguish clearly in their actions and statements between their personal philosophies and attitudes and those of an institution or professional body.

VI. Librarians must avoid situations in which personal interests might be served or financial benefits gained at the expense of library users, colleagues, or the employing institution.

Adopted June 30, 1981
by the Council of the
American Library Association.

LIBRARY BILL OF RIGHTS

The American Library Association affirms that all libraries are forums for information and ideas, and that the following basic policies should guide their services.

1. Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views of those contributing to their creation.

2. Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval.

3. Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment.

4. Libraries should cooperate with all persons and groups concerned with resisting abridgment of free expression and free access to ideas.

5. A person's right to use a library should not be denied or abridged because of origin, age, background, or views.

6. Libraries which make exhibit spaces and meeting rooms available to the public they serve should make such facilities available on an equitable basis, regardless of the beliefs or affiliations of individuals or groups requesting their use.

Adopted June 18, 1948.
Amended February 2, 1961, and January 23, 1980,
by the ALA Council.

ACCESS FOR CHILDREN AND YOUNG PEOPLE TO VIDEOTAPES AND OTHER NONPRINT FORMATS

An Interpretation of the LIBRARY BILL OF RIGHTS

Library collections of videotapes, motion pictures, and other nonprint formats raise a number of intellectual freedom issues, especially regarding minors.

The interests of young people, like those of adults, are not limited by subject, theme, or level of sophistication. Librarians have a responsibility to ensure young people have access to materials and services that reflect diversity sufficient to meet their needs.

To guide librarians and others in resolving these issues, the American Library Association provides the following guidelines.

Article V of the LIBRARY BILL OF RIGHTS says, "A person's right to use a library should not be denied or abridged because of origin, age, background, or views."

ALA's FREE ACCESS TO LIBRARIES FOR MINORS: An Interpretation of the LIBRARY BILL OF RIGHTS states:

> The "right to use a library" includes free access to, and unrestricted use of, all the services, materials, and facilities the library has to offer. Every restriction on access to, and use of, library resources, based solely on the chronological age, educational level, or legal emancipation of users violates Article V.
>
> . . .[P]arents - and only parents - have the right and the responsibility to restrict the access of their children - and only their children - to library resources. Parents or legal guardians who do not want their children to have to certain library services, materials or facilities, should so advise their children. Librarians and governing bodies cannot assume the role of parents or the functions of parental authority in the private relationship between parent and child. Librarians and governing bodies have a public and professional obligation to provide equal access to all library resources for all library users.

Policies which set minimum age limits for access to videotapes and/or other audiovisual materials and equipment, with or without parental permission, abridge library use for minors. Further, age limits based on the cost of the materials are unacceptable. Unless directly and specifically prohibited by law from circulating certain motion pictures and video productions to minors, librarians should apply the same standards to circulation of these materials as are applied to books and other materials.

Recognizing that libraries cannot act in loco parentis, ALA acknowledges and supports the exercise by parents of their responsibility to guide their own children's reading and viewing.

Published reviews of films and videotapes and/or reference works which provide information about the content, subject matter, and recommended audiences can be made available in conjunction with nonprint collections to assist parents in guiding their children without implicating the library in censorship. This material may include information provided by video producers and distributors, promotional material on videotape packaging, and Motion Picture Association of America (MPAA) ratings *if they are included on the tape or in the packaging by the original publisher* and/or if they appear in review sources or reference works included in the library's collection. Marking out or removing ratings information from videotape packages constitutes expurgation or censorship.

MPAA and other rating services are private advisory codes and have no legal standing*. For the library to add such ratings to the materials if they are not already there, to post a list of such ratings with a collection, or to attempt to enforce such ratings through circulation policies or other procedures constitutes labeling, "an attempt to prejudice attitudes" about the material, and is unacceptable. The application of locally generated ratings schemes intended to provide content warnings to library users is also inconsistent with the LIBRARY BILL OF RIGHTS.

*For information on case law, please contact the ALA Office for Intellectual Freedom.

See also: STATEMENT ON LABELING and EXPURGATION OF LIBRARY MATERIALS, Interpretations of the LIBRARY BILL OF RIGHTS.

Adopted June 28, 1989, by the ALA Council; the quotation from FREE ACCESS TO LIBRARIES FOR MINORS was changed after Council adopted the July 3, 1991, revision of that Interpretation.

[ISBN 8389-7351-5]

ACCESS TO LIBRARY RESOURCES AND SERVICES REGARDLESS OF GENDER OR SEXUAL ORIENTATION

An Interpretation of the LIBRARY BILL OF RIGHTS

American libraries exist and function within the context of a body of laws derived from the United States Constitution and the First Amendment. The LIBRARY BILL OF RIGHTS embodies the basic policies which guide libraries in the provision of services, materials and programs.

In the preamble to its LIBRARY BILL OF RIGHTS, the American Library Association affirms that all [emphasis added] libraries are forums for information and ideas. This concept of forum and its accompanying principle of inclusiveness pervade all six articles of the LIBRARY BILL OF RIGHTS.

The American Library Association stringently and unequivocally maintains that libraries and librarians have an obligation to resist efforts that systematically exclude materials dealing with any subject matter, including gender, homosexuality, bisexuality, lesbianism, heterosexuality, gay lifestyles, or any facet of sexual orientation:

- Article I of the LIBRARY BILL OF RIGHTS states that "Materials should not be excluded because of the origin, background, or views of those contributing to their creation." The Association affirms that books and other materials coming from gay presses, gay, lesbian, or bisexual authors or other creators, and materials dealing with gay lifestyles are protected by the LIBRARY BILL OF RIGHTS. Librarians are obligated by the LIBRARY BILL OF RIGHTS to endeavor to select materials without regard to the gender or sexual orientation of their creators by using the criteria identified in their written, approved selection policies (ALA policy 53.1.5).

- Article II maintains that "Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval." Library services, materials, and programs representing diverse points of view on gender or sexual orientation should be considered for purchase and inclusion in library collections and programs. (ALA policies 53.1.1, 53.1.9, and 53.1.11). The Association affirms that attempts to proscribe or remove materials dealing with gay or lesbian life without regard to the written, approved selection policy violate this tenet and constitute censorship.

- Articles III and IV mandate that libraries "challenge censorship" and cooperate with those "resisting abridgement of free expression and free access to ideas."

- Article V holds that "A person's right to use a library should not be denied or abridged because of origin, age, background or views." In the LIBRARY BILL OF RIGHTS and all its interpretations, it is intended that: "origin" encompasses all the characteristics of individuals that are inherent in the circumstances of their birth; "age" encompasses all the characteristics of individuals that are inherent in their levels of development and maturity; "background" encompasses all the characteristics of individuals that are a result of their life experiences; and "views" encompasses all the opinions and beliefs held and expressed by individuals.

  Therefore, Article V of the LIBRARY BILL OF RIGHTS mandates that library services, materials, and programs be available to all members of the community the library serves, without regard to gender or sexual orientation.

- Article VI maintains that "Libraries which make exhibit spaces and meeting rooms available to the public they serve should make such facilities available on

an equitable basis, regardless of the beliefs or affiliations of individuals or groups requesting their use." This protection extends to all groups and members of the community the library serves, without regard to gender or sexual orientation.

The American Library Association holds that any attempt, be it legal or extra-legal, to regulate or suppress library services, materials, or programs must be resisted in order that protected expression is not abridged. Librarians have a professional obligation to ensure that all library users have free and equal access to the entire range of library services, materials, and programs. Therefore, the Association strongly opposes any effort to limit access to information and ideas. The Association also encourages librarians to proactively support the First Amendment rights of all library users, including gays, lesbians, and bisexuals.

Adopted by the ALA Council,
June 30, 1993.

[ISBN 8389-7701-4]

ACCESS TO RESOURCES AND SERVICES IN THE SCHOOL LIBRARY MEDIA PROGRAM

An Interpretation of the LIBRARY BILL OF RIGHTS

The school library media program plays a unique role in promoting intellectual freedom. It serves as a point of voluntary access to information and ideas and as a learning laboratory for students as they acquire critical thinking and problem solving skills needed in a pluralistic society. Although the educational level and program of the school necessarily shapes the resources and services of a school library media program, the principles of the LIBRARY BILL OF RIGHTS apply equally to all libraries, including school library media programs.

School library media professional assume a leadership role in promoting the principles of intellectual freedom within the school by providing resources and services that create and sustain an atmosphere of free inquiry. School library media professionals work closely with teachers to integrate instructional activities in classroom units designed to equip students to locate, evaluate, and use a broad range of ideas effectively. Through resources, programming, and educational process, students and teachers experience the free and robust debate characteristic of a democratic society.

School library media professionals cooperate with other individuals in building collections of resources appropriate to the developmental and maturity levels of students. These collections provide resources which support the curriculum and are consistent with the philosophy, goals,

and objectives of the school district. Resources in school library media collections represent diverse points of view and current as well as historical issues.

While English is, by history and tradition, the customary language of the United States, the languages in use in any given community may vary. Schools serving communities in which other languages are used make efforts to accommodate the needs of students for whom English is a second language. To support these efforts, and to ensure equal access to resources and services, the school library media program provides resources which reflect the linguistic pluralism of the community.

Members of the school community involved in the collection development process employ educational criteria to select resources unfettered by their personal, political, social, or religious views. Students and educators served by the school library media program have access to resources and services free of constraints resulting from personal, partisan, or doctrinal disapproval. School library media professionals resist efforts by individuals to define what is appropriate for all students or teachers to read, view, or hear.

Major barriers between students and resources include: imposing age or grade level restriction on the use of resources, limiting the use of interlibrary loan and access to electronic information, charging fees for information in specific formats, requiring permissions from parents or teachers, establishing restricted shelves or closed collections, and labeling. Policies, procedures, and rules related to the use of resources and services support free and open access to information.

The School Board adopts policies that guarantee students access to a broad range of ideas. These include policies on collection development and procedures for the review of resources about which concerns have been raised. Such policies, developed by persons in the school community, provide a timely and fair hearing and assure that procedures are applied equitably to all expressions of concern. School library media professional implement district policies and procedures in the school.

Adopted July 2, 1986; amended January 10, 1990. by the ALA Council.

[ISBN 8389-7053-2]

CHALLENGED MATERIALS

An Interpretation of the LIBRARY BILL OF RIGHTS

The American Library Association declares as a matter of firm principle that it is the responsibility of every library to have a clearly defined materials selection policy in written form which reflects the LIBRARY BILL OF RIGHTS, and which is approved by the appropriate governing authority.

Challenged materials which meet the criteria for selection in the materials selection policy of the library should not be removed under any legal or extra-legal pressure. The LIBRARY BILL OF RIGHTS states in Article I that "Materials should not be excluded because of the origin, background, or views of those contributing to their creation," and in Article II, that "Materials should not be proscribed or removed because of partisan or doctrinal disapproval." Freedom of expression is protected by the Constitution of the United States, but constitutionally protected expression is often separated from unprotected expression only by a dim and uncertain line. The Constitution requires a procedure designed to focus searchingly on challenged expression before it can be suppressed. An adversary hearing is a part of this procedure.

Therefore, any attempt, be it legal or extra-legal, to regulate or suppress materials in libraries must be closely scrutinized to the end that protected expression is not abridged.

Adopted June 25, 1971;
amended July 1, 1981;
amended January 10, 1990,
by the ALA Council.

[ISBN 8389-6083-9]

DIVERSITY IN COLLECTION DEVELOPMENT

An Interpretation of the LIBRARY BILL OF RIGHTS

Throughout history, the focus of censorship has fluctuated from generation to generation. Books and other materials have not been selected or have been removed from library collections for many reasons, among which are prejudicial language and ideas, political content, economic theory, social philosophies, religious beliefs, sexual forms of expression, and other topics of a potentially controversial nature.

Some examples of censorship may include removing or not selecting materials because they are considered by some as racist or sexist; not purchasing conservative religious materials; not

selecting materials about or by minorities because it is thought these groups or interests are not represented in a community; or not providing information on or materials from non-mainstream political entities.

Librarians may seek to increase user awareness of materials on various social concerns by many means, including, but not limited to, issuing bibliographies and presenting exhibits and programs.

Librarians have a professional responsibility to be inclusive, not exclusive, in collection development and in the provision of interlibrary loan. Access to all materials legally obtainable should be assured to the user, and policies should not unjustly exclude materials even if they are offensive to the librarian or the user. Collection development should reflect the philosophy inherent in Article II of the LIBRARY BILL OF RIGHTS: "Libraries should provide materials and information presenting all points of view on current and historical issues. Materials should not be proscribed or removed because of partisan or doctrinal disapproval." A balanced collection reflects a diversity of materials, not an equality of numbers. Collection development responsibilities include selecting materials in the languages in common use in the community which the library serves. Collection development and the selection of materials should be done according to professional standards and established selection and review procedures.

There are many complex facets to any issue, and variations of context in which issues may be expressed, discussed, or interpreted. Librarians have a professional responsibility to be fair, just, and equitable and to give all library users equal protection in guarding against violation of the library patron's right to read, view, or listen to materials and resources protected by the First Amendment, no matter what the viewpoint of the author, creator, or selector. Librarians have an obligation to protect library collections from removal of materials based on personal bias or prejudice, and to select and support the access to materials on all subjects that meet, as closely as possible, the needs and interests of all persons in the community which the library serves. This includes materials that reflect political, economic, religious, social, minority, and sexual issues.

Intellectual freedom, the essence of equitable library services, provides for free access to all expressions of ideas through which any and all sides of a question, cause, or movement may be explored. Toleration is meaningless without tolerance for what some may consider detestable. Librarians cannot justly permit their own preferences to limit their degree of tolerance in collection development, because freedom is indivisible.

Adopted July 14, 1982;
amended January 10, 1990,
by the ALA Council.

[ISBN 8389-6552-0]

ECONOMIC BARRIERS TO INFORMATION ACCESS

An Interpretation of the LIBRARY BILL OF RIGHTS

A democracy presupposes an informed citizenry. The First Amendment mandates the right of all persons to free expression, and the corollary right to receive the constitutionally protected expression of others. The publicly supported library provides free and equal access to information for all people of the community the library serves. While the roles, goals and objectives of publicly supported libraries may differ, they share this common mission.

The library's essential mission must remain the first consideration for librarians and governing bodies faced with economic pressures and competition for funding.

In support of this mission, the American Library Association has enumerated certain principles of library services in the LIBRARY BILL OF RIGHTS.

PRINCIPLES GOVERNING FINES, FEES AND USER CHARGES

Article I of the LIBRARY BILL OF RIGHTS states: "Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves."

Article V of the LIBRARY BILL OF RIGHTS states: "A person's right to use a library should not be denied or abridged because of origin, age, background, or views."

The American Library Association opposes the charging of user fees for the provision of information by all libraries and information services that receive their major support from public funds. All information resources that are provided directly or indirectly by the library, regardless of technology, format, or methods of delivery, should be readily, equally and equitably accessible to all library users.

Libraries that adhere to these principles systematically monitor their programs of service for potential barriers to access and strive to eliminate such barriers when they occur. All library policies and procedures, particularly those involving fines, fees, or other user charges, should be scrutinized for potential barriers to access. All services should be designed and implemented with care, so as not to infringe on or interfere with the provision or delivery of information and resources for all users. Services should be re-evaluated on a regular basis to insure that the library's basic mission remains uncompromised.

Librarians and governing bodies should look for alternative models and methods of library administration that minimize distinctions among users based on their economic status or financial condition. They should resist the temptation to impose user fees to alleviate financial pressures, at long term cost to institutional integrity and public confidence in libraries.

Library services that involve the provision of information, regardless of format, technology, or method of delivery, should be made available to all library users on an equal and equitable basis. Charging fees for the use of library collections, services, programs, or facilities that were purchased with public funds raises barriers to access. Such fees effectively abridge or deny access for some members of the community because they reinforce distinctions among users based on their ability and willingness to pay.

PRINCIPLES GOVERNING CONDITIONS OF FUNDING

Article II of the LIBRARY BILL OF RIGHTS states: "Materials should not be proscribed or removed because of partisan doctrinal disapproval."

Article III of the LIBRARY BILL OF RIGHTS states: "Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment."

Article IV of the LIBRARY BILL OF RIGHTS states: "Libraries should cooperate with all persons and groups concerned with resisting abridgment of free expression and free access to ideas."

American Library Association opposes any legislative or regulatory attempt to impose content restrictions on library resources, or to limit user access to information, as a condition of funding for publicly supported libraries and information services.

The First Amendment guarantee of freedom of expression is violated when the right to receive that expression is subject to arbitrary restrictions based on content.

Librarians and governing bodies should examine carefully any terms or conditions attached to library funding and should oppose attempts to limit through such conditions full and equal access to information because of content. This principle applies equally to private gifts or bequests and to public funds. In particular, librarians and governing bodies have an obligation to reject such restrictions when the effect of the restriction is to limit equal and equitable access to information.

Librarians and governing bodies should cooperate with all efforts to create a community consensus that publicly supported libraries require funding unfettered by restrictions. Such a consensus supports the library mission to provide the free and unrestricted exchange of information and ideas necessary to a functioning democracy.

The Association's historic position in this regard is stated clearly in a number of Association policies: 50.4 *Free Access to Information*, 50.9 *Financing of Libraries*, 51.2 *Equal Access to Library Service*, 51.3 *Intellectual Freedom*, 53 *Intellectual Freedom Policies*, 59.1 *Policy Objectives*, and 60 *Library Services for the Poor.*

Adopted by the ALA Council, June 30, 1993.

[ISBN 8389-7702-2]

EXHIBIT SPACES AND BULLETIN BOARDS

An Interpretation of the LIBRARY BILL OF RIGHTS

Libraries often provide exhibit spaces and bulletin boards. The uses made of these spaces should conform to the LIBRARY BILL OF RIGHTS: Article I states, "Materials should not be excluded because of the origin, background, or views of those contributing to their creation." Article II states, "Materials should not be proscribed or removed because of partisan or doctrinal disapproval." Article VI maintains that exhibit space should be made available "on an equitable basis, regardless of the beliefs or affiliations of individuals or groups requesting their use."

In developing library exhibits, staff members should endeavor to present a broad spectrum of opinion and a variety of viewpoints. Libraries should not shrink from developing exhibits because of controversial content or because of the beliefs or affiliations of those whose work is represented. Just as libraries do not endorse the viewpoints of those whose works are represented in their collections, libraries also do not endorse the beliefs or viewpoints of topics which may be the subject of library exhibits.

Exhibit areas often are made available for use by community groups. Libraries should formulate a written policy for the use of these exhibit areas to assure that space is provided on an equitable basis to all groups which request it.

Written policies for exhibit space use should be stated in inclusive rather than exclusive terms. For example, a policy that the library's exhibit space is open "to organizations engaged in educational, cultural, intellectual, or charitable activities" is an inclusive statement of the limited uses of the exhibit space. This defined limitation would permit religious groups to use the exhibit space because they engage in intellectual activities, but would exclude most commercial uses of the exhibit space.

A publicly supported library may limit use of its exhibit space to strictly "library-related" activities, provided that the limitation is clearly circumscribed and is viewpoint neutral.

Libraries may include in this policy rules regarding the time, place, and manner of use of the exhibit space, so long as the rules are content-neutral and are applied in the same manner to all groups wishing to use the space. A library may wish to limit access to exhibit space to groups within the community served by the library. This practice is acceptable provided that the same rules and regulations apply to everyone, and that exclusion is not made on the basis of the doctrinal, religious, or political beliefs of the potential users.

The library should not censor or remove an exhibit because some members of the community may disagree with its content. Those who object to the content of any exhibit held at the library should be able to submit their complaint and/or their own exhibit proposal to be judged according to the policies established by the library.

Libraries may wish to post a permanent notice near the exhibit area stating that the library does not advocate or endorse the viewpoints of exhibits or exhibitors.

Libraries which make bulletin boards available to public groups for posting notices of public interest should develop criteria for the use of these spaces based on the same considerations as those outlined above. Libraries may wish to develop criteria regarding the size of material to be displayed, the length of time materials may remain on the bulletin board, the frequency with which material may be posted for the same group, and the geographic area from which notices will be accepted.

Adopted July 2, 1991, by the ALA Council.

[ISBN 8389-7551-8]

EXPURGATION OF LIBRARY MATERIALS

An Interpretation of the LIBRARY BILL OF RIGHTS

Expurgating library materials is a violation of the LIBRARY BILL OF RIGHTS. Expurgation as defined by this interpretation includes any deletion, excision, alteration, editing, or obliteration of any part(s) of books or other library resources by the library, its agent, or its parent institution (if any). By such expurgation, the library is in effect denying access to the complete work and the entire spectrum of ideas that the work intended to express. Such action stands in violation of Articles 1, 2, and 3 of the LIBRARY BILL OF RIGHTS, which state that "Materials should not be excluded because of the origin, background, or views of those contributing to their creation," that "Materials should not be proscribed or removed because of partisan or doctrinal disapproval," and that "Libraries should challenge censorship in the fulfillment of their responsibility to provide information and enlightenment."

The act of expurgation has serious implications. It involves a determination that it is necessary to restrict access to the complete work. This is censorship. When a work is expurgated, under the assumption that certain portions of that work would be harmful to minors, the situation is no less serious.

Expurgation of any books or other library resources imposes a restriction, without regard to the rights and desires of all library users, by limiting access to ideas and information.

Further, expurgation without written permission from the holder of the copyright on the material may violate the copyright provisions of the United States Code.

Adopted February 2, 1973;
amended July 1, 1981;
amended January 10, 1990,
by the ALA Council.

[ISBN 8389-5419-7]

FREE ACCESS TO LIBRARIES FOR MINORS

An Interpretation of the LIBRARY BILL OF RIGHTS

Library policies and procedures which effectively deny minors equal access to all library resources available to other users violate the LIBRARY BILL OF RIGHTS. The American Library Association opposes all attempts to restrict access to library services, materials, and facilities based on the age of library users.

Article V of the LIBRARY BILL OF RIGHTS states, "A person's right to use a library should not be denied or abridged because of origin, age, background, or views." The "right to use a library" includes free access to, and unrestricted use of, all the services, materials, and facilities the library has to offer. Every restriction on access to, and use of, library resources, based solely on the chronological age, educational level, or legal emancipation of users violates Article V.

Libraries are charged with the mission of developing resources to meet the diverse information needs and interests of the communities they serve. Services, materials, and facilities which fulfill the needs a.d interests of library users at different stages in their personal development are a necessary part of library resources. The needs and interests of each library user, and resources appropriate to meet those needs and interests, must be determined on an individual basis. Librarians cannot predict what resources will best fulfill the needs and interests of any individual user based on a single criterion such as chronological age, level of education, or legal emancipation.

The selection and development of library resources should not be diluted because of minors having the same access to library resources as adult users. Institutional self-censorship diminishes the credibility of the library in the community, and restricts access for all library users.

Librarians and governing bodies should not resort to age restrictions on access to library resources in an effort to avoid actual or anticipated objections from parents or anyone else. The mission, goals, and objectives of libraries do not authorize librarians or governing bodies to assume, abrogate, or overrule the rights and responsibilities of parents or legal guardians. Librarians and governing bodies should maintain that parents - and only parents - have the right and the responsibility to restrict the access of their children - and only their children - to library resources. Parents or legal guardians who do not want their children to have access to certain library services, materials or facilities, should so advise their children. Librarians and governing bodies cannot assume the role of parents or the functions of parental authority in the private relationship between parent and child. Librarians and governing bodies have a public and professional obligation to provide equal access to all library resources for all library users.

Librarians have a professional commitment to ensure that all members of the community they serve have free and equal access to the entire range of library resources regardless of content,

approach, format, or amount of detail. This principle of library service applies equally to all users, minors as well as adults. Librarians and governing bodies must uphold this principle in order to provide adequate and effective service to minors.

Adopted June 30, 1972;
amended July 1, 1981;
July 3, 1991, by the ALA Council.

[ISBN 8389-7549-6]

LIBRARY INITIATED PROGRAMS AS A RESOURCE

Interpretation of the LIBRARY BILL OF RIGHTS

Library initiated programs support the mission of the library by providing users with additional opportunities for information, education and recreation. Article I of the LIBRARY BILL OF RIGHTS states: "Books and other library resources should be provided for the interest, information and enlightenment of all people of the community the library serves."

Library initiated programs take advantage of library staff expertise, collections, services and facilities to increase access to information and information resources. Library initiated programs introduce users and potential users to the resources of the library and to the library's primary function as a facilitator of information access. The library may participate in cooperative or joint programs with other agencies, organizations, institutions or individuals as part of its own effort to address information needs and to facilitate information access in the community the library serves.

Library initiated programs on site and in other locations include, but are not limited to, speeches, community forums, discussion groups, demonstrations, displays, and live or media presentations.

Libraries serving multilingual or multicultural communities make efforts to accommodate the information needs of those for whom English is a second language. Library initiated programs across language and cultural barriers introduce otherwise unserved populations to the resources of the library and provide access to information.

Library initiated programs "should not be proscribed or removed (or canceled) because of partisan or doctrinal disapproval" of the contents of the program or the views expressed by the participants, as stated in Article 2 of the LIBRARY BILL OF RIGHTS. Library sponsorship of a program does not constitute an endorsement of the content of the program or the views expressed by the participants, any more than the purchase of material for the library collection constitutes an endorsement of the contents of the material or the views of its creator.

Library initiated programs are a library resource, and as such, are developed in accordance with written guidelines, as approved and adopted by the library's policy-making body. These guidelines include an endorsement of the LIBRARY BILL OF RIGHTS and set forth the library's commitment to free and open access to information and ideas for all users.

Library staff select topics,"speakers and resource materials for library initiated programs based on the interests and information needs of the community. Topics, speakers and resource materials are not excluded from library initiated programs because of possible controversy. Concerns, questions or complaints about library initiated program are handled according to the same written policy and procedures which govern reconsiderations of other library resources.

Library initiated programs are offered free of charge and are open to all. Article 5 of the LIBRARY BILL OF RIGHTS states: "A person's right to use a library should not be denied or abridged because of origin, age, background, or views."

The "right to use a library" encompasses all of the resources the library offers, including the right to attend library initiated programs. Libraries do not deny or abridge access to library resources, including library initiated programs, based on an individual's economic background and ability to pay.

Adopted January 27, 1982.
Amended June 26, 1990, by the ALA Council.

[ISBN 8389-6528-8]

RESTRICTED ACCESS TO LIBRARY MATERIALS

An Interpretation of the LIBRARY BILL OF RIGHTS

Libraries are a traditional forum for the open exchange of information. Attempts to restrict access to library materials violate the basic tenets of the LIBRARY BILL OF RIGHTS.

Historically, attempts have been made to limit access by relegating materials into segregated collections. These attempts are in violation of established policy. Such collections are often referred to by a variety of names, including "closed shelf," "locked case," "adults only," "restricted shelf," or "high demand." Access to some materials also may require a monetary fee or financial deposit. In any situation which restricts access to certain materials, a barrier is placed between the patron and those materials. That barrier may be age related, linguistic, economic, or psychological in nature.

Because materials placed in restricted collections often deal with controversial, unusual, or "sensitive" subjects, having to ask a librarian or circulation clerk for them may be embarrassing or inhibiting for patrons desiring the materials. Needing to ask for materials may pose a language barrier or a staff service barrier. Because restricted collections often are composed of materials which some library patrons consider "objectionable," the potential user may be predisposed to think of the materials as "objectionable" and, therefore, are reluctant to ask for them.

Barriers between the materials and the patron which are psychological, or are affected by language skills, are nonetheless limitations on access to information. Even when a title is listed in the catalog with a reference to its restricted status, a barrier is placed between the patron and the publication (see also "Statement on Labeling").

There may be, however, countervailing factors to establish policies to protect library materials--specifically, for reasons of physical preservation including protection from theft or mutilation. Any such policies must be carefully formulated and administered with extreme attention to the principles of intellectual freedom. This caution is also in keeping with ALA policies, such as "Evaluating Library Collections," "Free Access to Libraries for Minors," and the "Preservation Policy."

Finally, in keeping with the "Joint Statement on Access" of the American Library Association and Society of American Archivists, restrictions that result from donor agreements or contracts for special collections materials must be similarly circumscribed. Permanent exclusions are not acceptable. The overriding impetus must be to work for free and unfettered access to all documentary heritage.

Adopted February 2, 1973;
amended July 1, 1981;
July 3, 1991, by the ALA Council.

[ISBN 8389-7552-6]

STATEMENT ON LABELING

An Interpretation of the LIBRARY BILL OF RIGHTS

Labeling is the practice of describing or designating materials by affixing a prejudicial label and/or segregating them by a prejudicial system. The American Library Association opposes these means of predisposing people's attitudes toward library materials for the following reasons:

1. Labeling is an attempt to prejudice attitudes and as such, it is a censor's tool.

2. Some find it easy and even proper, according to their ethics, to establish criteria for judging publications as objectionable. However, injustice and ignorance rather than justice and enlightenment result from such practices, and the American Library Association opposes the establishment of such criteria.

3. Libraries do not advocate the ideas found in their collections. The presence of books and other resources in a library does not indicate endorsement of their contents by the library.

A variety of private organizations promulgate rating systems and/or review materials as a means of advising either their members or the general public concerning their opinions of the contents and suitability or appropriate age for use of certain books, films, recordings, or other materials. For the library to adopt or enforce any of these private systems, to attach such ratings to library materials, to include them in bibliographic records, library catalogs, or other finding aids, or otherwise to endorse them would violate the LIBRARY BILL OF RIGHTS.

While some attempts have been made to adopt these systems into law, the constitutionality of such measures is extremely questionable. If such legislation is passed which applies within a library's jurisdiction, the library should seek competent legal advice concerning its applicability to library operations.

Publishers, industry groups, and distributors sometimes add ratings to material or include them as part of their packaging. Librarians should not endorse such practices. However, removing or obliterating such ratings -- if placed there by or with permission of the copyright holder -- could constitute expurgation, which is also unacceptable.

The American Library Association opposes efforts which aim at closing any path to knowledge. This statement, however, does not exclude the adoption of organizational schemes designed as directional aids or to facilitate access to materials.

Adopted July 13, 1951. Amended June 25, 1971; July 1, 1981; June 26, 1990, by the ALA Council.

[ISBN 8389-5226-7]

GRANTS AND OTHER ALTERNATIVE FUNDING SOURCES

This section is included to highlight other potential funding sources for libraries to implement projects that either may be inappropriate/ineligible to receive Library Services and Construction Act grant funds or cannot be funded because of limited available dollars.

It is important for library planners to keep in mind that, regardless of source, it is not easy and next to impossible to obtain grant funding for basic, ongoing operations because it is viewed as the responsibility of the applicable local government. Thus, skill and innovation are required by the grants seekers to translate community needs into award winning projects.

Information included is not comprehensive or exhaustive. It is representative of some of the general research resources and funding sources available for public libraries.

TIP SHEET
APPLYING FOR GRANT FUNDING

Eligibility

Is your organization eligible?
- Geographically
- Type of organization/purposes

Do your homework! Find out about the funding organization before you apply.

Often there is a contact name and phone number or address - before going through the exercise of writing, make the contact to see if your organization is eligible, if you idea is one that would be funded by the organization, if your organization is eligible.

The Proposal

Leave enough time to write the proposal, even more if it is to be written by a group. Check for internal (organizational) deadlines or other potential time delays to allow sufficient time for submission.

Building Blocks (technical details)

- Read the instructions!

- If something is asked for, in a certain order, submit it in the order and format requested.

- If the proposals gives limits, i.e., word count, number of pages in narrative, line spacing, binding, stapling, etc., FOLLOW IT!

Content

- The proposal should flow

- There should be internal consistency - not just a series of parts. It should be a single document.

- If something is mentioned in one section, it should also appear in another

- If written by a group, or components are written by different people, there should be a single editor for consistency and flow.

- Double and triple check any and all math and figures in the proposals - before and after typing as well. Have someone else check the math and figures.

- The neighbor/spouse test. Have someone who knows absolutely nothing about your project proposal or even your organization read the proposal and see if it is clear, flows and tells them everything they want to know about the proposal and the organization.

- Attachments - if you use them - refer to them where appropriate in the narrative - don't just attach with no reference to them.

- Letters of support - they should be individualized - not just signing a form letter; should be from appropriate related agencies, especially cooperating agencies.

- If the proposal calls for letters of support for the project, they should be for the project, not just what a wonderful agency the applicant is.

- If the proposal's objectives say that you are going to do something, the evaluation should talk about and measure those objectives, not something else.

- Assume a reader knows **nothing** about your organization or what the organization does, where you are, who you serve. There is nothing more of a turn off than jumping into the middle of a proposal.

- Videos, pictures, etc. - it depends upon the agency requesting the application - to some, it has or will serve no purpose - to others, it is integral to the application (i.e., a building restoration, etc.)

THE FOUNDATION CENTER COOPERATING COLLECTIONS NETWORK

The Foundation Center is an independent national service organization established by foundations to provide an authoritative source of information on foundation and corporate giving. In fulfilling its mission, the Center disseminates information on private giving through public service programs, publications and through a national network of library reference collections for free public use.

The Cooperating Collections are libraries, community foundations and other nonprofit agencies that provide a core collection of Foundation Center publications and a variety of supplementary materials and services in subject areas useful to grant seekers. Many of the Network members have sets of private foundation information returns (IRS Form 990-PF) for their states or regions which are available for public use.

Cooperating Collections Network affiliates are libraries or nonprofit agencies that provide fund raising information or other funding-related technical assistance in their communities. Affiliates agree to provide free public access to a basic collection of Foundation Center publications during a regular schedule of hours, offering free funding research guidance to all visitors. Many also provide a variety of special services for local nonprofit organizations using staff or volunteers to prepare special materials, organize workshops, or conduct library orientations.

A core collection of resources which must be maintained from year to year, consists of current editions of the following publications:

- Foundation Directory 1 and 2
- Foundation Directory Supplement
- Foundation Fundamentals
- Foundation Giving
- Foundation Grants Index
- Foundation Grants Index Quarterly
- Foundation Grants to Individuals
- Guide to U.S. foundations, their Trustees, Officers & Donors
- Guide to Proposal Writing
- Literature of the Nonprofit Sector
- National Data Book of Foundations
- National Directory of Corporate Giving
- Selected Grant Guides
- Source Book Profiles
- User-Friendly Guide

Cooperating Collections Network members in Florida are:

Indian River Community College
Charles S. Miley Learning Resources Center
3209 Virginia Avenue
Fort Pierce 34981-5599
407-462-4757

Jacksonville Public Library
Grants Resource Center
122 North Ocean Street
Jacksonville 32202
904-630-2665

Community Foundation of Martin and Palm Beach Counties
324 Daturua Street, Suite 340
West Palm Beach 33401
407-659-6800

Miami-Dade Public Library
Humanities/Social Science Department
101 West Flagler Street
Miami 33130
305-375-5015

Nova University
Einstein Library
3301 College Avenue
Fort Lauderdale 33314
305-475-7497

Orlando Public Library
Social Sciences Department
101 E. Central Boulevard
Orlando 32801
407-425-4694

Selby Public Library
1001 Boulevard of the Arts
Sarasota 34236
813-951-5501

Tampa-Hillsborough County Public Library System
900 North Ashley Drive
Tampa 33602
813-273-3628

Volusia County Public Library
City Island
Daytona Beach 32014
904-252-8374

Because the collections vary in their hours, materials and services, **IT IS RECOMMENDED THAT YOU CALL EACH COLLECTION IN ADVANCE.** To check on new locations or current information, call toll-free 1-800-424-9836.

For more information about the Foundation Center, write to: The Foundation Center, 79 Fifth Avenue, New York, NY 10003.

Excerpted from *The Foundation Directory* 16th edition. New York: The Foundation Center, 1994.

ARTS IN EDUCATION PROGRAM

Bureau of Grants Services
Division of Cultural Affairs
Florida Department of State
The Capitol
Tallahassee Florida 32399-0250

Attention: Arts in Education Program

(904) 487-2980

Purpose: That life long learning and quality educational opportunities in the visual, performing and literary arts should be made available to Florida's citizens and visitors.

Fields of interest: visual, performing and literary arts

Types of support:

Artist Residency - projects which place practicing, professional artists in education settings (school or non-school) to teach the production, history, appreciation, and criticism of the art form, and to create or perform works of art so that participants may observe the creative process.

Art Education Project Support - projects to develop or strengthen arts curricula prekindergarten thorough grade 12 education. Project must address one of these possible types of projects: (1) Curriculum development and implementation (including methods of instruction); (2) Professional development/teacher inservice programs (workshops, summer institutes, conferences, seminars; (3) Arts education assessment and evaluation of student achievement and of arts curriculum materials; (4) Arts education publications, including new methods of instruction, discipline-based arts education, or integration of the arts into non arts curriculum.

Special Projects - designed to fund unusual projects addressing areas with potential statewide impact. Projects must involve partnerships between varied groups and meet the definition of "Model Projects. Projects must address one of these possible types of projects: (1) Diverse populations involving persons with disabilities, minorities, or the elderly; (2) Collaborations between business, cultural organizations and schools; (3) Documentation of the impact of the arts on the educational process including students at risk of failure; (4) Development of arts education advocacy materials (5) Adult continuing education; (5) Arts Education planning.

Limitations: All Florida not-for profit corporations as defined by the agency, and units of state, county or city governments, political subdivisions, public and private school boards, and educational institutions are eligible to apply.

Application information: Application form required.

Deadline(s): Courtesy review March 18, 1994
Application deadline April 18, 1994

Source: Division of Cultural Affairs 4/4/94

VINCENT ASTOR FOUNDATION
405 Park Avenue
New York, NY 10022

Program description: Literacy programs for children and adults.

Type of assistance: Grants from $10,000 - $25,000.

Eligible applicants: Grants are made to tax-exempt organizations. Initial contact should be by letter of inquiry addressed to the director describing proposed project, sponsoring agency, budget, and other potential sources of funds. If the request falls within foundation guidelines, a meeting will be arranged and more details will be requested. As a rule the foundation does not support projects involving the performing arts, medicine, mental health, private schools, film production, or research. No grants are made to individuals, and the foundation does not make loans for any purpose.

Source of funds: Vincent Astor Foundation

Contact: Vincent Astor Foundation
Attention: Linda L. Gillies, Director
(212) 758-4110

Source of Information: The Foundation Directory, 1993 Edition 4/15/94

AT&T FOUNDATION
550 Madison Avenue, Room 2400
New York, NY 10022

Program description: Advancement of education, especially education of minorities and economic education; private nonprofit hospitals; developing leadership skills in youth; job training and employment placement for the disadvantaged; revitalizing economically disadvantaged communities; services to minority groups, women, the disabled and the elderly; promoting general welfare of communities; and cultural activities.

Type of assistance: Grants from $1,000 - $677,835; average grant - $16,973.

Other requirements: Requests for funds should include: budget information; financial reports; and evidence of tax-exempt status.

Source of funds: AT&T Foundation

Contact: AT&T Foundation
Attention: Dorothy E. Francis, Secretary
(212) 605-6680

For projects or organizations which are local or regional in scope, rather than national:

Mr. Don Stack, Division Manager
Public Relations, AT&T Communications
Chainbridge Road, Room C153A
Oakton, VA 22184
(703) 691-5000

Source of Information: The Foundation Directory, 1993 Edition 4/15/94

BEATRICE COMPANIES, INC.
Two North La Salle Street
Chicago, IL 60602

Program description: Families, and problems related to families such as hunger, conflict, and, dependent care; performing arts; literacy, especially for adults and minorities; higher education, especially for minorities; and technical assistance to improve management and effectiveness of nonprofit organizations. Beatrice operating companies specify in their guidelines an interest in making grants to organizations that are community based.

Type of assistance: Grants ranging from $25 - $37,035; average grant - $2,492.

Other requirements: Proposals should not exceed 6-8 pages and include: description of the specific program for which funding is requested; name, address, and telephone number of the organization; contact person and title; name of executive director; name and affiliations of directors/trustees; proof of tax-exempt status; relation of project to Beatrice Foundation priorities; objectives of the program, and how results will be measured; timetable for accomplishing objectives; qualifications of the organization for the grant; ripple effects (in dollars) of the program; involvement of other nonprofit organizations; financial information, such as a recent audited financial statement, sources and amounts of contributed income; and a budget for the program presented.

Eligible applicants: The Foundation gives grants to national and regional programs and organizations in special issue areas. Corporate locations include: AZ, CA, CO, FL, GA, IA, ID, IL, IN, KS, KY, MA, MD, MI, MN, MS, NJ, NY, OH, PA, TX AND WI.

Source of funds: Beatrice Companies, Inc.

Deadlines: Application deadlines are February 15, May 15, August 15, and November 15.

Contact: Liz Sode, Assistant Vice President of Public Affairs
or
Stevelyn Beunger, Manager, Contributions

Source of Information: Annual Register of Grant Support, 1993 edition 4/15/94

THE BARBARA BUSH FOUNDATION FOR FAMILY LITERACY

Program description: The mission of the foundation is to develop and enhance family literacy efforts nationwide and to break the intergenerational cycle of illiteracy by supporting the development of literacy programs that build families of readers.

Type of assistance: Grants up to a maximum of $50,000.

Matching requirements: None.

Eligible applicants: Eligible organizations must meet the following criteria:

- the organization must have been in existence for two or more years;
- the organization must have demonstrated ongoing fiscal accountability;

- the organization must currently have an instructional literacy program that has operated for at least two years and includes one or more components of a family literacy program (literacy for adults, parent education, pre-literacy, or literacy for children, intergenerational literacy), and must desire to expand by creating a family literacy program; and
- the organization must have maintained current non-profit or public status for at least two years.

Source of funds: Barbara Bush Foundation for Family Literacy

Contact: Atlantic Resources Corporation (800) 522-3357
11250 Roger Bacon Drive
Suite 16
Reston, Virginia 22090
Attention: Barbara Bush Foundation for Family Literacy

4/15/94

CARNEGIE CORPORATION OF NEW YORK
437 Madison Ave.
New York, NY 10022
(212)371-3200

Donor(s): Andrew Carnegie.

Foundation type: Independent

Purpose and activities: The advancement and diffusion of knowledge and understanding among the peoples of the U.S. and of certain countries that are or have been members of the British Overseas Commonwealth. The foundation's current program goals are as follows: 1) The education and healthy development of children and youth, including early childhood health and development, early adolescence educational achievement and health, science education, and education reform; 2) Strengthening human resources in developing countries; and 3) Cooperative security, which seeks to avoid catastrophic conflict among nations.

Fields of interest: Child development, youth, child welfare, minorities, race relations, education, education-early childhood, elementary education, literacy, education-minorities, educational associations, educational research, science and technology, health services, health associations, drug abuse, public policy, international affairs, international development, Southern Africa, Africa, Caribbean, peace, arms control, foreign policy.

Types of support: Continuing support, seed money, special projects, research, publications, conferences and seminars, exchange programs, general purposes.

Limitations: Giving primarily in the U.S. Some grants in Sub-Saharan Africa, South Africa, and the Caribbean. No support for facilities of educational or human service institutions. No grants for scholarships, fellowships, travel, basic operating expenses or endowments; no program-related investments.

Publications: Annual report, informational brochure, newsletter, grants list, occasional report.

Application information: Application form not required.
Initial approach: Letter
Deadline(s): None
Board meeting date(s): October, January, April, and June
Final notification: 6 months
Write: Dorothy W. Knapp, Secretary

Number of staff: 65 full-time professional; 7 part-time professional; 21 full-time support; 2 part-time support.

EIN: 131628151

Source: The Foundation Directory, 1993 edition 4/4/94

DAYTON HUDSON FOUNDATION

Program description: Social programs and the arts, with a special focus on children, families, women and girls, literacy, and youth.

Type of assistance: Grants ranging from $250 - $1,000,000;
Average grant - $16,771.

Matching requirements: None.

Source of funds: Dayton Hudson Foundation

Contact:
Bette Fenton, Vice President
Community Relations and Public Affairs
B. Dalton Bookseller
7505 Metro Blvd.
Minneapolis, MN 55435

Source of Information: The Foundation Directory, 1993 edition 4/15/94

THE FREEDOM FORUM
(Formerly Gannett Foundation)
1101 Wilson Blvd.
Arlington, VA 22209
(703) 528-0800

Incorporated in 1935 in NY.

Donor(s): Frank E. Gannett.

Foundation type: Independent

Purpose and activities: "The foundation is dedicated primarily to supporting national, international and community programs that foster the First Amendment freedoms of press, speech, assembly, petition and religion and the free exercise thereof by and for all peoples; secondarily to encouraging innovative programs and meeting needs to contribute to a better life in free society."

Primary national interests are support of journalism related programs and the advancement of philanthropy, volunteerism, and the promotion of adult literacy. The foundation also operates the Gannett Center for Media Studies, the nation's first institute for the advanced study of mass communication and technological change, located at Columbia University in NY, and the Paul Miller Washington Reporting Fellowships in Washington, DC.

Fields of Interest: journalism, media and communications, education, literacy, cultural programs, health, alcoholism, drug abuse, mental health, AIDS, social services, handicapped, homeless, housing, minorities, women, youth, civic affairs, volunteerism, community development.

Types of support: Operating budgets, continuing support, seed money, emergency funds, deficit financing, building funds, equipment, land acquisition, scholarship funds, employee-related scholarships, special projects, publications, conferences and seminars, general purposes, capital campaigns, matching funds, renovation projects, technical assistance, fellowships, employee matching gifts.

Geographic preference: Grants to nonprofit educational, charitable, civic, cultural, health, and social service institutions and organizations in areas served by daily newspapers, broadcast stations, outdoor advertising companies, and other properties of Gannett Company, Inc. in the U.S. and Canada.

Limitations: Giving primarily in the U.S. and Canada. No support for national or regional organizations, medical or other research unrelated to journalism, literacy, philanthropy, or volunteerism; religious purposes; publications; video and film productions; fraternal and similar organizations; or for primary or secondary school programs, except for those helping exceptional or disadvantaged children and youth. No grants to individuals

(except for employee-related scholarships, fellowships, and journalism-related research), or for annual campaigns (other than United Ways), or endowment funds; no loans.

Publications: Annual report, informational brochure (including application guidelines), newsletter, application guidelines.

Application information: Application form required. Grant proposals from organizations in communities served by Gannett properties should be directed to the chief executive of the local property; executive committee of board approves grants monthly or as required. Journalism proposals should be directed to Gerald M. Sass, VP./Education.
Initial approach: Letter or proposal
Copies of proposal: 1
Deadline(s):January 31 for Journalism Scholarships
Board meeting date(s): 3 to 4 times a year, and as required; annual meeting in April or May
Final notification: 3 to 4 months for positive responses
Write: Charles L. Overby, President

Number of staff: 14 full-time professionals; 2 part-time professional; 24 full-time support; 1 4 part-time support.

Grants in Florida:

Brevard County Library System - Computers
Lee County Library System - Newspaper Microfilming

EIN: 166027020
Source: The Foundation Directory 4/4/94

GENERAL MILLS FOUNDATION
P.O. Box 1113
Minneapolis, Minnesota 55440

Program Description: Social service and health programs; projects that attempt to overcome barriers facing the physically, mentally, or economically disadvantaged; alternative education programs that accommodate the cultural and emotional family needs of disadvantaged youth, along with financial assistance programs for women and minorities; art and culture; and civic affairs that enhance access to employment, housing, and legal aid.

Type of Assistance: Grants ranging from $500 - $240,000; average grant - $10,479.

Matching requirements: None.

Other Requirements: The Foundation requests that all initial inquiries from prospective applicants be made by mail, not by telephone or by personal visits.

A brief letter should include: the purpose for which the grant is sought; how the purpose will be achieved by the grant; evidence of a need for the project; evidence of capabilities of persons responsible for the project; method of evaluation; description of the organization and a list of its officers and board members; a budget for the project and the organization; proof of tax-exempt status; and other sources of income for the organization and proposed project, including anticipated support.

Source of funds: General Mills Foundation

Contact: General Mills Foundation
Attention: Dr. James P. Shannon, Executive Director

Source of Information: The Foundation Directory, 1993 edition 4/15/94

GEORGIA PACIFIC FOUNDATION
133 Peachtree Street, NE
Atlanta, GA 30303
(404) 521-5228

Foundation type: Company sponsored

Purpose and activities: To support organizations in cities housing Georgia-Pacific Corporation facilities.

Fields of Interest: Education; social services; health; civic and public affairs; arts and humanities.

Types of support: Capital, endowment, general support and scholarship.

Duration: One year.

Award Amount: Varies.

Eligibility: Priority is given to metropolitan areas in which Georgia-Pacific Corporation maintains facilities.

Application information: Brief letter or proposal including a description of organization, amount requested, purpose for which funds are sought, recently audited financial statement, proof of tax-exempt status.
Deadline: None.
Inquiries: Wayne Tamblyn, President
Georgia-Pacific Foundation

Recent Grants in Florida:

Suwannee River Regional Library - Collection Development

GTE COMMUNICATIONS CORPORATION
GTE Foundation
One Stamford Forum
Stamford, CT 06904
(203) 965-3620

Purpose and activities: To support worthy causes and organizations in communities in which GTE Corporation does business.

Fields of interest: Education: Targets mathematics and science disciplines, with particular interest in under-represented minority groups. Health and human services: Supports societal issues such as the homeless and alcohol and drug abuse that affect the environment of corporate communities. Also supports areas related to the communications and technical nature of the company's business. Arts and Humanities: Cultural arts centers, funds, and councils; museums of art, science, and natural history.

Types of support: Employee matching gifts, fellowship, general support, and scholarship. Also donated equipment, in-kind services, loaned employees, and loaned executives.
Duration: One year
Award Amount: Varies

Geographic preference: Organizations primarily in communities where GTE Corporation has business operations.

Application information:
Initial contact: brief letter or proposal with information on detailed objectives of the project, budget, sources of funding, evidence of tax-exempt status.
Deadline: Any time
Inquiries: Maureen V. Gorman, Secretary

Recent Grants in Florida:

Sarasota County Library - Dial-A-Story program

HARRIS FOUNDATION
1026 West NASA Boulevard
Melbourne, FL 32919
407-727-9272

Purpose: To support organizations in cities served by the Harris Corporation.

Areas of interest: Community, Education, Computer technology, arts, health

Geographic preference: Florida areas of company operations; National

Comments: Primary contributions are for employee donation matching programs for local accredited colleges, universities, and secondary schools. Gift-matching to local organizations which have widespread support of Harris employees.

Application information: Letter or proposal including a description of organization, amount requested, purpose for which funds are sought, recently audited financial statement, published annual report (if available), proof of tax-exempt status.
Deadlines: None
Contact: W.P. Carney

Grants in Florida:

Brevard County Library System - art for new facility

EIN: 346520425

SOURCE: Corporate Guide to Florida Foundations 4/4/94

WILLIAM RANDOLPH HEARST FOUNDATION

Program description: Programs to aid poverty level and minority groups, educational programs with emphasis on private secondary and higher education, health delivery systems, and cultural programs with records of public support.

Type of Assistance: Grants for general purposes or special projects.

Other Requirements: Application form not required. Initial approach can be in the form of a letter or proposal.

Source of funds: William Randolph Hearst Foundation

Deadlines: None.

Contact:

Robert M. Frehse, Jr.
Executive Director
William Randolph Hearst Foundation
888 Seventh Ave, 27th Floor
New York, NY 10106

Source of Information: The Foundation Directory, 1993 edition 4/15/94

EZRA JACK KEATS FOUNDATION
1005 East 4th street
Brooklyn, NY 11230
(718) 252-4047

Description: Support for higher education, the arts, and organizations concerned with Israel.

Interests: Children, literature, literacy

Type: Program grants

Application: No form required. Write Martin Pope, President

Duration: Varies

Award Amount: Varies

Eligibility: Organizations related to above interests

Deadline: None

Inquiries: Lillie Pope

Recent Grants in Florida:

Clearwater Public Library - to host de Grummond Children's Literature Traveling Art Exhibit.
North Miami Public Library
Liberty County Public Library

KNIGHT-RIDDER FOUNDATION, INC.
One Herald Plaza
Miami, FL 33132
305-376-3886

Fields of interest: Education; culture; civic affairs; social welfare; journalism education.

Comments: Special consideration is given to requests from eligible organizations located within the cities in which Knight-Ridder newspaper or other enterprises are located. Organizations and institutions so located geographically must also be qualified by the Internal Revenue Service as eligible for private foundation support to be considered.

Limitations: No support on annual or ongoing basis.

Award amount: Varies.

Application Information:

Initial Approach: A brief letter describing the organization making an application, the project for which funds are sought and the specific amount requested from Knight Foundation is the preferred initial communication. Applicants should submit one original and one copy of all application materials. If additional information is required it will be requested. Only written applications can be considered.

Deadlines: Proposals must be received at the Foundation office by 5:00 p.m. EST on January 1, April 1, July 1 or October 1 to be considered at quarterly Board meetings.

Grants in Florida:

Miami-Dade Public Library - Automate Books by Mail Program
Broward Public Library Foundation - Promote Literacy

EIN: 592610440

Source: Corporate Guide to Florida Foundations 4/4/94

MACARTHUR, JOHN D. AND CATHERINE T. FOUNDATION
4176 Burns Road
Palm Beach Gardens, FL 33410-9602
407-626-4800

Purpose and Activities: To be an initiator of purposes and programs as well as a reactor to grant requests.

Fields of interest: Arts & Culture, Community Education, Environment

Duration: One to five years

Award Amount: Varies

Application information: Letters of inquiry should be submitted to the Florida office. Letters should not exceed three pages. Selected applicants will be asked to submit a full proposal. Contact Ralph E. Hamilton at the above address.
Deadlines: None
Contact: Ralph E. Hamilton, Director Florida Philanthropy

Grants in Florida:

Brevard County Library System - PBS Video Collection
Suwannee River Regional Library - PBS Video Collection

Source: The Complete Guide to Florida Foundations 4/4/94

THE ANDREW W. MELLON FOUNDATION
140 East 62nd St.
New York, NY 10021
(212) 838-8400

Trust established in 1940 in Delaware as Avalon Foundation; incorporated in 1954 in NY; merged with Old Dominion Foundation and renamed the Andrew W. Mellon Foundation in 1969,

Donor(s): Ailsa Mellon Bruce, Paul Mellon

Foundation type: Independent

Purpose and activities: Grants on selective basis in higher education, cultural affairs, including the humanities, museums, performing arts, population, and in certain environmental and public affairs areas. Graduate fellowship program in the humanities administered by the Woodrow Wilson National Fellowship Foundation, which makes all awards.

Fields of interest: Higher education, cultural programs, humanities, museums, performing arts, population studies, environment, conservation, public policy, public affairs.

Types of support: Continuing support, endowment funds, research, internships, fellowships, matching funds, special projects.

Limitations: No support for primarily local organizations. No grants to individuals (including scholarships and fellowships); no loans.

Publications: Annual report (including application guidelines).

Application information: Application form not required.
Initial approach: Descriptive letter or proposal
Copies of proposal: 1
Deadline(s): None
Board meeting date(s): March, June, October, and December
Final notification: After board meetings
Write: Richard Ekman, Secretary

Number of staff: 13 full-time professional; 20 full-time support.

Grants in Florida:

Brevard County Library System - Library of America Classic Collection
Lighthouse Point Library - Library of America Classic Collection

EIN: 131879954
SOURCE: The Foundations Directory, 1993 4/4/94

NATIONAL ENDOWMENT FOR THE HUMANITIES
CFDA: 45.137
Promotion of the Humanities - Humanities Projects in Libraries and Archives

Federal agency: National Endowment for the Humanities, National Foundation on the Arts and the Humanities

Authorization: National Foundation on the Arts and the Humanities Act of 1965, as amended, Public Law 89-209, 20 U.S.C. 951 et seq.

Objectives: To encourage public understanding of the humanities and an interest in academic and public libraries' and archives' humanities resources through thematic programs, exhibitions, and publications, as well as seminars in the disciplines of the humanities for library and archive professionals, and other activities to stimulate use of the resources.

Types of assistance: Project grants.

Uses and use restrictions: Awards for Humanities Projects in Libraries and Archives are made for planning and implementing projects that explore ways to encourage and stimulate the public's interest and understanding of the humanities resources in libraries and archives by thematic programs, exhibitions, publications, and other activities. In addition, the program seeks to enhance the ability of library staff and archivists to plan and implement these programs, to develop resources for public involvement in the humanities, and to assess humanities resources for public use. Out of school projects for junior high and high school youth are also encouraged.

Eligibility requirements:

Applicant Eligibility: State and local governments; sponsored organizations; public and private nonprofit institutions/organizations; Federally recognized Indian tribal governments; Native American organizations; U.S. Territories; non-government-general; minority organizations; other specialized groups; and quasi-public nonprofit institutions.

Beneficiary Eligibility: State and local governments; sponsored organizations;public and private institutions/organizations; Federally recognized Indian tribal governments; Native American organizations; U.S. Territories; non-government-general; minority organizations; other specialized groups; and quasi-public nonprofit institutions.

Application and award process:

Preapplication Coordination: Applicants are encouraged, but not required, to submit to the office listed below a preliminary draft of a few pages defining the subject matter of the proposal and its relationship to ideas or themes from the humanities. Proposals should also convey a sense of the potential audience for the project, library resources to be featured, presentation methods, personnel involved, and rough cost estimates. The standard application forms as furnished by the Federal agency and required by OMB

Circular No. A-102 must be used for this program. This program is excluded from coverage under E.O. 12372.

Application Procedure: Application forms and guidelines are available upon request. This program is subject to the provisions of OMB Circular No. A-110.

Award Procedure: Applications are reviewed by subject area specialists, panels of scholars, and other appropriate individuals. Awards are made by the Chairman of the National Endowment for the Humanities after recommendation by the National Council on the Humanities.

Deadlines: March 12, 1993, for projects beginning after October 1,1993, September 10, 1993, for projects beginning after April 1, 1994, March 11, 1994, for projects beginning after October 1, 1994, and September 9, 1994, for projects beginning after April 1, 1995. Applications for planning are accepted quarterly: February 5, May 7, August 6, and November 5, 1993, and February 4, May 6, August 5, and November 4, 1994.

Range of Approval/Disapproval Time: Approximately six months after deadline for implementing; approximately four months for planning.

Appeals: None, but applicant may reapply.

Renewals: Renewals may be granted and are processed as new applications.

Examples of funded projects:

(1) A public library system sponsored a series of scholar-led reading and discussion programs at public library and senior citizen sites in a three-county area. Theme units available to host sites included "Morality and the Muse: Ethics and Literature" in which philosophical readings were paired with literary works. A second theme package, entitled "The Twenties and Thirties: Literature Mirror History," introduced participants to some of the central historical trends of the United States in the 1920's through 1930's (economic depression, racial discord, approach of war, changing social values). The project engaged scholars who could relate to the participants as peers introduced reading and discussion programs to a medium size city where none had been organized previously. At the conclusion of the project a scholar directory was complied to be disseminated via the State humanities council to those who wished to conduct future programs on the same, or similar, topics.

(2) A State library association in New England presented reading and discussion programs that involved new adult readers at sixty public libraries throughout the State. Participants engaged in the critical examination of carefully chosen works of children's literature. New readers and their tutors teamed to analyze critically the idea content of the chosen works, many of them familiar stories, myths, and fairy tales. The dual goals of the project were to introduce newly literate adults to excellently written literature and

to teach critical skills which enable participants to share books and ideas with their children and peers.

(3) A midwestern university mounted a traveling exhibition of original and facsimile illustrations, rare books, maps, and manuscripts which were seen by over a million visitors during a national tour of public and university libraries as well as African American cultural centers that stretched from Los Angeles to Washington, DC. School tour groups turned out in record numbers at some sites to see and hear (at the exhibitions audio stations) how depictions of Black Americans in the arts between 1917 and 1937 led to important shifts in African American self-identity and in the white majority's perception of them. Biographical sketches featured, among others: W.E.B. DuBois, Claude McKay, Alain Locke, Alelia Walker, Paul Robeson, Duke Ellington, Zora Neale Hurston, Jessie Fauset, and Marcus Garvey.

(4) A State historical society created one stationary and one traveling exhibition, a companion lecture series, and related educational materials about the history of medicine in the State from 1600 to 1900. Both exhibitions were organized to reveal how Native American, Afro-American, and white cultures dealt with illness, self-treatment, and professional healers over three centuries. Exhibition items for the main exhibition included rare books, manuscripts, broadsides, and antique medical equipment selected for its interpretive value. Lecturers were leading medical historians from around the United States. Promotional literature distributed through exhibition sites, the State library association, and local historical organizations, included a press kit, a poster, a self-mailing brochure, and a bibliography of related reading geared to the general public.

(5) A State association collaborated with two historical Black colleges in the State to organize a seminar to teach librarians and archivists how to present public programs about the realities of the African-American experience prior to, during, and following the Civil War. Scholars formulated a course of study for the librarians and archivists. Though the seminar concentrated on the history of the area, some sessions explored programmatic aspects for public education projects in libraries based on existing collections of documents, records, biographies, and literary works about life in the State during the period under examination.

Criteria for selecting proposals: A grant application is successful to the extent that it:

(a) Focuses on the humanities;
(b) is designed to engage a public audience;
(c) focuses on the humanities resources of the library with a view to continued and increased use of these resources once the project is completed;
(d) includes knowledgeable and appropriate resource people in the planning and implementation of the program such as scholars of the humanities, librarians, subject specialists, and technical experts.

Source: 1993 Catalog of Federal Domestic Assistance 4/4/94

NATIONAL ENDOWMENT FOR THE HUMANITIES
CFDA 45.130
Promotion of the Humanities - Challenge Grants

Federal agency: National Endowment for the Humanities, National Foundation on the Arts and the Humanities

Authorization: National Foundation on the Arts and the Humanities Act of 1965, as amended, Public Law 89-209, 20 U.S.C. 951 et seq.

Objectives: To support educational and cultural institutions and organizations in order to increase their financial stability and to sustain or improve the quality of humanities programs, services, or resources. Institutions requesting their first NEH challenge grant must raise at least three dollars in new donations from nonfederal sources to receive each Federal dollar. Institutions requesting a second challenge grant must raise at least four dollars for each Federal dollar.

Types of assistance: Project grants.

Uses and use restrictions: Funds may be applied to a variety of institutional needs which an applicant has demonstrated serve both the humanities and the institution's long-term objectives. The major purpose of a Challenge Grant is to help institutions and organizations attain or sustain a high level of quality in humanities programs or activities by building long-term capital resources. Expenditures of grant and matching funds may include the creation of endowments or cash reserves, renovations and new construction, reduction or payment of cumulative debts, equipment purchases, acquisitions, and other costs attributable to humanities programs and activities. Funds may not be used for general operating support or undergraduate scholarships and prizes or for projects eligible for support from other NEH programs.

Eligibility requirements:

Applicant Eligibility: Any public or private nonprofit institution or organization working wholly or in part within the humanities may apply, including the following: two-year and four-year colleges; universities; museums; historical societies; research libraries; public libraries; advanced study centers; media organizations; university presses; professional societies; educational, cultural, or community groups. State and local governments and U.S. Territories are eligible to apply on their own behalf or on behalf of nonprofit institutions, associations or organizations within their jurisdictions. Individuals and public and private elementary and secondary schools are not eligible to apply.

Beneficiary Eligibility: All applicant organizations and institutions and all users of their humanities resources, programs, or activities. Credentials/Documentation: This program is excluded from coverage under OMB Circular No. A-87.

Application and award process:

Preapplication Coordination: None required, but preliminary discussion with Endowment staff and the submission of a draft application at least six weeks before the deadline are strongly encouraged. Otherwise, prospective applicants are requested to submit a "letter of intent" two weeks prior to an application deadline describing the nature of the proposal and funds being requested.

Application Procedure: Direct application to Challenge Grant Program, NEH. Application instructions provided by Office of Challenge Grants upon receipt of general inquiry. This program is excluded from coverage under OMB Circular No. A- I 10.

Award Procedure: Applications arc reviewed by administrators of humanities institutions, panels of scholars, and other appropriate individuals. Awards are made by the Chairman of the National Endowment for the Humanities after recommendation by the National Council on the Humanities.

Deadlines: May 1 of each year and special deadlines as announced. Write or call NEH Office of Challenge Grants, address below, for information.

Range of Approval/Disapproval Time: Seven months (approximately 210 days) after deadline.

Appeals: None, but applicant may request written reasons for rejection and reapply with revised proposal to a subsequent application deadline.

Renewals: Independent second-time award possible upon application after completion of first grant.

Assistance considerations:

Formula and Matching Requirements: Matching by a minimum of three times the grant amount for institutions receiving their first challenge grant, and by a minimum of four times the grant amount for institutions receiving their second Challenge Grant, in new nonfederal contributions. Source: Public Law 89-209, as amended; 20 U.S.C. 951; Arts and Humanities Cultural Act of 1976; Public Law 94-462. Contact: See Headquarters Office below.

Length and time phasing of assistance: From one to four years, as requested by the applicant. Funds must be expended during the grant period. Federal funds up to the amount offered in any year are released as matching amounts are certified to the Endowment and minimum annual matching requirements are met.

Post assistance requirements:

Reports: Narrative progress reports are required annually; reports on nonfederal contributions, matching funds raised, and sources of giving are required annually. Final narrative and financial reports are due within 90 days after completion or termination of grant support by NEH.

Audits: In accordance with the provisions of OMB Circular No. A128, "Audits of State and Local Governments," State and local governments that receive financial assistance of $100,000 or more within the State's fiscal year shall have an audit made for that year. State and local governments that receive between $25,000 and $100,000 within the State's fiscal year shall have an audit made in accordance with Circular No. A-128, or in accordance with Federal laws and regulations governing the programs in which they participate. For nongovernmental recipients, audits are to be carried out in accordance with the provisions set forth in OMB Circular No. A-110, "Grants and Agreements with Institutions of Higher Education, Hospitals, and Other Nonprofit Organizations Uniform Administrative Requirements" and with OMB Circular No. A-133, "Audits of Institutions of Higher Education and Other Nonprofit Organizations." In addition, grants are subject to inspection and audits by NEH and other Federal officials.

Records: To be retained by the grantee for three years from the date of submission of the final narrative and financial reports. Records include financial documentation on all matching gifts and expenditures of Federal and matching funds.

Regulations, guidelines, and literature: 45 CFR I 100 and 1105. Applications and guidelines as well as a publication entitled "Overview of Endowment Programs, January 1993" are available upon request from the National Endowment for the Humanities, Room 409, Washington, DC 20506. Available from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402, is the Endowment's official publication, "Humanities" by subscription (6 issues annually, $11-00 domestic, $13.75 foreign).

Information contacts:

Headquarters Office: Office of Challenge Grants
Room 429
National Endowment for the Humanities
Washington, DC 20506
Telephone: (202) 606-8361

Examples of funded projects:

(1) A private liberal arts college in the midwest is using its $250,000 grant to endow a rotating professorship intended to reward distinguished teaching in the humanities. Endowment income will support a salary supplement and released time for the professor and summer workshops for humanities faculty.

(2) A community college will use its $700,000 Challenge Grant to establish three rotating professorships in the humanities, create a restricted endowment for faculty and program development in the humanities, purchase needed equipment, and restore. and preserve collections used in teaching the humanities.

(3) A local public broadcasting station will use its 400,000 challenge grant to establish an endowment for the production, acquisition, and promotion of humanities programming.

(4) A public library will use its $400,000 challenge grant to establish an endowment for its public programs and the maintenance of its special collections devoted to its State's literature and history.

(5) A museum is using its $750,000 challenge grant as the cornerstone of a larger fund-raising campaign to support the construction of a new museum complex.

Criteria for selecting proposals: To reach decisions about funding, all reviewers of Challenge Grants applications are asked to evaluate the existing and potential quality of an applicant's programs in the humanities, its needs, management, and fund-raising capability. In light of the goals of the Challenge Grants Program, reviewers assess each application in accordance with the following criteria:

(1) The improvement in the study of the humanities offered by this application is significant, and its lasting value seems commensurate with the amount of money requested.

(2) The application offers a full and honest assessment of the state of the humanities in the context of careful long-range planning and proposes reasonable solutions for the problems and difficulties cited.

(3) The needs in the humanities, the related financial needs, and the need for NEH funding are persuasively demonstrated in the application.

(4) The fund-raising plan is persuasive and likely to continue producing funds that will benefit the humanities beyond the grant period.

(5) Applications for a second challenge grant only. The first award amply fulfilled the purposes of the grant, and the need for a second grant is documented in the application.

Source: 1993 Catalog of Federal Domestic Assistance 4/4/94

NATIONAL HOME LIBRARY FOUNDATION
Suite 600
1333 New Hampshire Avenue, NW
Washington, DC 20036
(202) 293-3860

Description:

1. To assist in the distribution of books, pamphlets and documents to libraries and to community groups with limited access to sources of specific areas of information.

2. To encourage projects involving radio and television and other technological improvements in the dissemination of information relating primarily to literary and cultural topics.

3. To encourage new techniques in the operation of libraries of printed and audio-visual materials and to aid in the wider dissemination of information through the above techniques.

Interests: Libraries

Type: Project grants. Grants in support of libraries and new communications techniques.

Application: Application takes the form of a proposal stating the nature of the project and its sponsor, along with a budget and financial statement.

Duration: Grants are usually awarded for one year.

Award Amount: Varies

Eligibility: All tax-exempt groups with appropriate interests and activities are eligible.

Deadline: Applications may be submitted at any time and are reviewed at quarterly board meetings.

Inquiries: Leonard H. Marks, President
National Home Library Foundation

PEPSICO FOUNDATION
700 Anderson Hill Road
Purchase, NY 10577
(914) 253-3153

Description: To exhibit concern for the communities in which PepsiCo, its divisions, and its subsidiaries operate.

Interests: Health and human services; United Way; preventive medicine; fitness education for youth; fitness research; education; graduate business schools; economic education; minority education; the arts.

Type: Project and unrestricted support.

Application: A request for funds should include a statement of objectives, a history of achievements, the roster of officers, written evidence of tax-exempt status, and a financial statement.

Duration: Grants are made on a yearly basis.

Award Amount: Varies.

Eligibility: Contributions ar generally limited to tax-exempt, nonprofit organizations that are qualified to receive contributions under the Internal Revenue Code and whose purposes are educational, charitable, literary, scientific, and religious.

Deadline: None.

Inquiries: Mrs. Jacqueline R. Millan
Vice President-Contributions of the PepsiCo Foundation
PepsiCo Foundation

Recent Grants in Florida:

Jacksonville Public Libraries - After School Study Centers

THE PRUDENTIAL FOUNDATION
Prudential Plaza
751 Broad St.
Newark, NJ 07102-3777
(201) 802-7354

Incorporated in 1977 in New Jersey

Donor(s): Prudential Insurance Co. of America, Prudential Property & Casualty Co.

Foundation type: Company-sponsored

Purpose and activities: Program interests include education, business and civic affairs, urban and community affairs, health and human services, including AIDS programs, arts and culture, and focus on children; support also for United Way drives in areas of company operations and matching gifts to education programs.

Fields of interest: Education, education-minorities, cultural programs, arts, civic affairs, urban affairs, minorities, community development, social services, public affairs, AIDS, health, health services, child development, homeless, urban development, youth, community funds.

Types of support: Operating budgets, continuing support, annual campaigns, seed money, emergency funds, equipment, matching funds, employee matching gifts, consulting services, technical assistance, employee-related scholarships, special projects, conferences and seminars, general purposes.

Limitations: Giving primarily in areas of company operations, especially Newark, NJ, and in California, Florida, Minnesota, and Pennsylvania. No support for labor, religious or athletic groups, or general operating funds for single-disease health organizations. No grants to individuals, or for endowment funds; no loans.

Publications: Annual report (including application guidelines).

Application information: Application form required.
Initial approach: Letter with brief description of program to determine eligibility and appropriate application form to complete
Copies of proposal: 1
Deadline(s): None
Board Meeting date(s): April, August, and December
Final Notification: 4 to 6 weeks
Write: Deborah J. Gingher, Vice President and Secretary

Number of staff: 8 full-time professionals; 7 full-time support

Grants in Florida:

Jacksonville Public Libraries - Computers and Literacy Program

EIN: 222175290

SOURCE: The Foundation Directory, 1993 4/4/94

SCHOOL DROPOUT DEMONSTRATION ASSISTANCE
(Dropout Prevention Program)
CFDA 84.201

Federal Agency: Department of Education, Office of Elementary and secondary education

Authorization: Elementary and Secondary Education Act of 1965, Title VI, Parts A and C, as amended, Public Law 100-297.

Objectives: To provide financial assistance to local educational agencies, educational partnerships and community based organizations to establish and demonstrate effective dropout prevention and reentry programs.

Types of assistance: Project grants.

Uses and use restrictions: Funds may be used for activities directly related to reducing the number of children that do not complete their elementary and secondary education. Not more than five percent of any grant may be used for administrative costs. Local educational agencies (LEAS) must not use Federal funds to supplant funds that would, in the absence of Federal funds, be made available from nonfederal sources for the activities that assistance is being sought. The Federal share of grants under this program shall not exceed ninety percent of the total cost of a project for the first year and seventy-five percent of the cost for the second year. The nonfederal share may be paid from any other source. Not more than ten percent of the nonfederal share may be from other Federal sources. The nonfederal share may be in-cash or in-kind.

Eligibility requirements:

Applicant Eligibility: Local educational agencies, community-based organizations, and educational partnerships may apply.

Beneficiary Eligibility: Student dropouts, institutions of higher education, students at-risk of dropping out, students reentering school, local educational agencies, State educational agencies, community based organizations, business organizations and nonprofit organizations will benefit.

Application and award process:

Preapplication Coordination: The standard application forms as furnished by the Federal agency and required by OMB Circular No. A-102 must be used for this program. This program is eligible for coverage under E.O. 12372, "Intergovernmental Review of Federal Programs." An applicant should consult the office or official designated as the single contact point in his or her State for more information on the process the State requires to be followed in applying for assistance, if the State has selected the program for review.

Application Procedure: Applications must be sent to the Department of Education on or before the closing date.

Award Procedure: Recommendations for the approval of applications are made by the program staff on the basis of published criteria, statutory considerations, and with the advice and assistance of a panel of expert reviewers. Applications are approved for awards by the Assistant Secretary for Elementary and Secondary Education after completion of the competitive review.

Deadlines: Established by notice published in the Federal Register.

Time: The closing date will be published in the Federal Register.

Appeals: None.

Renewals: A grant recipient is eligible for continuation of its award for up to three additional years if it meets the criteria for continuation.

Assistance considerations:

Formula and Matching Requirements: The Federal share under this program shall not exceed 90 percent of the total project costs for the first year and 75 percent of the cost for the second year.

Length and Time Phasing of Assistance: Approximately twelve months.

Post assistance requirements:

Reports: Annual performance and financial reports are required in accordance with the provisions of EDGAR, Section 75.720.

Audits: In accordance with the provisions of OMB Circular No. A128, "Audits of State and Local Governments," State and local governments that receive financial assistance of $100,000 or more within the State's fiscal year shall have an audit made for that year. State and local governments that receive between $25,000 and $100,000 within the State's fiscal year shall have an audit made in accordance with

Circular No. A-128, or in accordance with Federal laws and regulations governing the programs in which they participate.

Records: In accordance with Education Department General Administrative Regulations, 34 CFR 74 and 75.

Regulations, guidelines, and literature: The Department of Education, General Administrative Regulations (EDGAR); 34 CFR 74, Administration of Grants, Part 75, Direct Grant Programs, Part 77, Definitions that Apply to Department Regulations, Part 79 (Intergovernmental Review of Department of Education Programs and Activities), Part 80 (Uniform Administrative Requirements for Grants and Cooperative Agreements with State and Local Governments), Part 81 (General Education Provisions Act-Enforcement), Part 82 (New Restrictions on Lobbying), Part 85 (Government wide Debarment and Suspension (non-procurement) and Government wide Requirements for Drug-Free Workplace (grants) and Part 86 (Drug-Free Schools and Campuses).

Information contacts:

Headquarters Office: Equity and Educational Excellence Division
Office of Elementary and Secondary Education
400 Maryland Avenue, SW.
Washington, DC 20202-6246
Contact: John R.Fiegel
Telephone: (202) 401-1342

Examples of funded projects: Grantees replicate or expand successful programs designed to: identify potential student dropouts, and keep them from dropping out; identify and encourage children that have already dropped out to reenter school; identify at-risk students in elementary and secondary schools; and establish model systems for collecting and reporting information. Typical activities include developing and implementing an extended day,or summer programs designed to address poor achievements, basic skills deficiencies, or course failures; establishing work-study, apprentice, or internship programs; training school staff; training parents in the use of community services; improving student motivation and the school learning environment; providing alternative classrooms and alternative schools, and other educational, occupational, and testing services intended to reduce the number of dropouts. Grantees will be required to cooperate with a national evaluation study.

Criteria for selecting proposals: The Secretary evaluates applications on the basis of criteria required under EDGAR (Parts 75, 76, and 77).

Source: 1993 Catalog of Federal Domestic Assistance 4/4/94

SOUTHERN BELL TELEPHONE COMPANY

675 West Peachtree Street N.E.
Southern Bell Center, Room 35C52
Atlanta, GA 30375
(404) 529-5699

Description: To support organizations in cities served by the Southern Bell Telephone Company.

Fields of Interest: Education; health and welfare; arts and culture; civic and community affairs.

Types of Support: Capital campaigns, employee matching gifts, general support, in-kind donations, operating funds, special projects.

Limitations: Must be tax-exempt under 501(c)3. No support on annual basis.

Application information: Initial contact by letter containing purpose of project, goals of organization, purpose of funds sought, appropriate supporting materials, and proof of tax exemption.
Duration: One year.
Award Amount: Varies.
Deadline: June 1 for funding in following year.
Inquiries: Antoinette Hughes, Assistant Staff Manager, Community Relations

Recent Grants in Florida: Brevard County Library System - Literacy

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